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IN MUSIC NEWS



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## Strong Marketing To Back R.E.M.'s Warner Bros. Set

■ BY CRAIG ROSEN

LOS ANGELES—There's good news for R.E.M. fans. First and foremost, despite the rumors, the band has no plans to break up. Second, the band members, local representatives, and insiders are calling "New Adventures In Hi-Fi"—its final album under its current contract with Warner Bros.—its finest ever. The album will be released worldwide wide Sept. 9-16.

"New Adventures In Hi-Fi," the band's fifth for Warner Bros. and 10th overall, not including compilations, evolved out of the band's 1996 Moser

tour. It was a tour that took its toll on the band's members, with only guitarist Peter Buck surviving with his health unimpaired.

First drummer Bill Berry suffered a brain aneurysm in Switzerland. Later,



R.E.M.

vocalist Michael Stipe went under the knife for a hernia, and bassist/keyboardist Mike Mills had surgery for an intestinal problem.

However, between the visits to the hospital on the otherwise successful tour,

R.E.M. was busy creating an album.

Says Buck, "Bill and I came up with this idea while doing interviews for the *Monster Tour* last year. We were going

(Continued on page 51)

## Legacy Box Reintroduces Cheap Trick's Timeless Pop

■ BY BRADLEY BAMBARGER

NEW YORK—With a four-disc boxed set due out Aug. 13 and a host of career developments afoot, the stage is set for a renaissance from one of the influential masters of power pop, Cheap Trick.

Issued by Legacy/Sony, "Sex, America, Cheap Trick" traces 20 years in the history of a band that helped create the template for modern rock. Debuting in 1977 on Epic Records, Cheap Trick proffered a sharp, irreverent alternative to the faceless, front-free arena rock of the time while tirelessly touring many of

those same arenas itself.

Cheap Trick's best work—such as its legendary self-titled first record and its third album, "Heaven Tonight," which yielded the band's signature anthem, "Surrender"—has been marked by an uncommon combination of raw urgency and effortless accessibility, adult themes, and self-effacing humor. And the group's commercial peak—the top five live album "Cheap Trick At Budokan" with its top 10 single, "I Want You To Want Me," from '79—stands as a totem of the times for a generation of rock fans.

(Continued on page 52)



CHAMP TRICK

## Classical Meets Bluegrass On New Sony Album

■ BY HEIDI WALESON

NEW YORK—When cellist Yo-Yo Ma's latest disc hits the stores Sept. 17, it will not feature the chamber music of Brahms or concertos by Strauss. Rather, Ma has ventured into an entirely new realm for "Appalachian Waltz" (Sony Classical), on which he collaborates with two Nashville-based musicians—violinist fiddler Mark O'Connor and bassist/composer Edgar Meyer.



MA

(Continued on page 17)

## Classical Radio, Retail Are Out Of Sync On Style

■ BY BRADLEY BAMBARGER

NEW YORK—Keeping an eye on Billboard's Top Classical Albums chart and an ear on the nation's top classical radio stations produces a certain dissonance. Few of the chart's best-selling albums receive consistent airplay on commercial outlets these days, as the tastes of the CD-buying public and the philosophies of many programmers diverge.

A noteworthy feature of the year-end Top Classical Albums chart in recent years has been the increasing

predominance of his vocal works. Traditionally, albums featuring operatic, choral, or song material have composed about one-third of the year-end top 10.

For each of the past three years, that figure has been two-thirds—or more if you count orchestral works with vocal components or compilations with vocal pieces. And the top-selling classical album for each of the past three years has been vocal: Last year, it was "The 5 Tenors In Concert 1994"; in '94, it was "Chant"; and in '93, it was "If You Love Me" by Cecilia Bartoli. More than

(Continued on page 67)



## More Olympic Music On Tap

■ BY CHRIS MORRIS

LOS ANGELES—The Olympic torch will be extinguished in Atlanta on Sun-



Atlanta 1996



MORRIS



GOON

day (4), but the musical flame will burn

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**asia pacific**  
Q V I T E R L Y

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**RANDY TRAVIS**  
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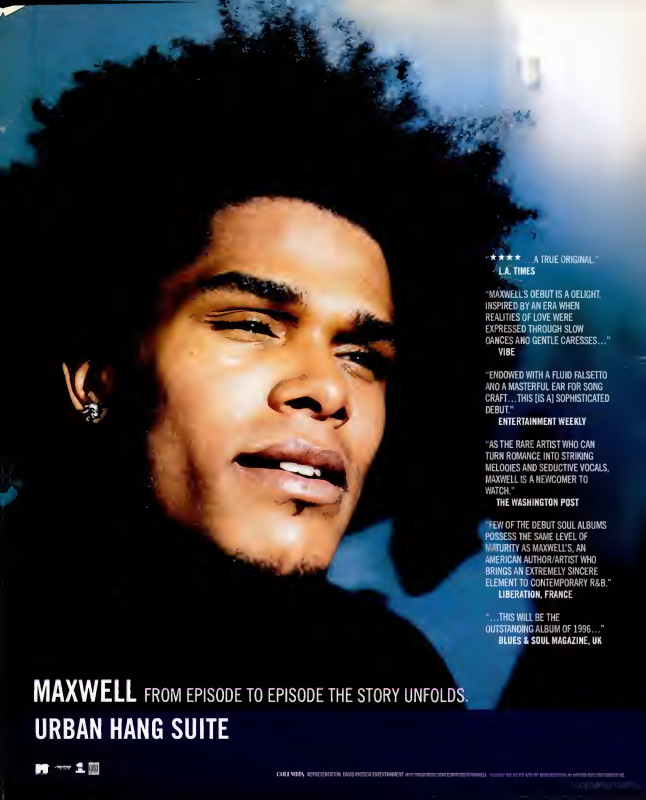
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# MAXWELL FROM EPISODE TO EPISODE THE STORY UNFOLDS. URBAN HANG SUITE



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# Vining Charts Windham Hill's New Course Label Looks To Expand On Its Established Audience

■ BY IRV LICHTMAN

**NEW YORK**—Despite extensive executive revamping and a shift in headquarters from a suburb of San Francisco to Los Angeles, Windham Hill/High Street Records' new president intends to keep the label's loyal consumer base in place even as the company works to become "the pre-eminent purveyor/marker of adult-oriented music."

Steve Vining, who has taken over the helm of the sister labels after five years of overseeing marketing and producing prowess at BMG Classics in New York, has spent the past six months evaluating the 20-year-old Windham Hill's position in the marketplace from the label's new offices in Los Angeles.

In January, BMG Entertainment acquired the remaining 40% equity in the company it did not own (Billboard, Jan. 13) from Anne Robinson, who started the new age label in 1976 with artist Will Ackerman.

Robinson will remain a consultant until the end of the year, with no operational duties, according to Vining.

Before Vining's arrival, the company's annual sales amounted to \$40 million, led by Windham Hill's multiplatform new age pianist George Winston.

Vining promises, with the backing of BMG Entertainment North America president/CEO Strauss Zelnick, a marked change in the company's marketing philosophy, freeing the label, Vining asserts, from a situation in

which "the consumer has had to come to us" to "much more of a proactive stance in marketing and sales without offending the base [of Windham Hill] consumers, yet attracting more consumers to our artist's work."

But, for the "recker"-sounding High Street, Vining says that the "biggest change" will be from an A&R perspective.

"I believe the label can be a home for not just not platinum-plus anymore or not putting huge pop exposure," he says. "As a marketing-driven organization now, we'll focus these acts."

(Continued on page 76)



# RIAA: Alanis Hits 11 Million Cyrus Also Soars In July Certs

■ BY CHRIS MORRIS

**LOS ANGELES**—Canadian rocker Alanis Morissette and Kentucky-born country singer Billy Ray Cyrus were among the artists hitting new sales summits in July certifications from the Recording Industry Assn. of America (RIAA).

Morissette's "Jagged Little Pill" on Maverick/Reprise/Warner Bros. topped the 11 million certified sales mark to become the all-time No. 2 best-seller by a female vocalist. Only Whitney Houston's self-titled 1985 debut on Arista, at 12 million, comes closer.

Cyrus' 1992 Mercury Nashville bore, "Some Gave All," vaulted over the 9 million plateau, making Cyrus only the second country singer to attain the sales level. Garth Brooks has two albums at or above that mark: "No Fences" (1990, 13 million) and "Ropin' The Wind" (1991, 13 million).

Mariah Carey's 1995 Columbia album "Daydream" jumped over the 8

million mark in July. Carey is the first female artist to score three studio albums with sales of 5 million or more. Houston has two in her own name.

"Whitney Houston" and "Whitney" (1987, 9 million); however, the 1992 sound track for Houston's film vehicle "The Bodyguard" (1992, 15 million) currently is at 15 million, features various artists.

Celine Dion became the first Canadian vocalist with three multiplatform albums last month, when her self-titled 1992 release on Epic went platinum. Her 550 Music titles, "The Colour of My Love" (1985) and this year's "Falling Into You," have sold 3 million apiece. Her closest competitor, country artist Anne Murray, has two multiplatform albums: "Anne Murray's Greatest Hits" (Capitol, 1980, 4 million) and "Christmas Wishes" (Capitol, 1981, 2 million).

Two acts became first-time platinum album recipients in July: The Tony Rich Project (LaFace) and Garbage (A&M Sounds).

Gold album first-timers for the month included 311 (Capitola), Speechless (Elektra), and, amazingly, Otis Redding (Rhino).

The soul singer, who died in 1967, captured a gold award for the compilation "The Very Best of Otis Redding." An album of his performances from the Monterey International Pop Festival had previously gone gold, but that title was shared by Jimi Hendrix, making the Rhino act his first solo gold album.

Grabbing their first platinum singles in July were Los Del Rio (for the irreparable "Macarena" [Capitola]), Toni Braxton M.A.F.I.A. (Big Beat), Tomi Braxton (A&M), and the Quad City DJ's (Big Beat).

The Beatles garnered their 21st and 22nd gold singles for their two "new" songs, "Free As A Bird" (from Capitol's "Anthology 1") and "Real Love" (from "Anthology 2").

(Continued on page 45)

# Pumpkins Lead '96 MTV Video Awards Noms

■ BY BRETT ATWOOD

**LOS ANGELES**—The Smashing Pumpkins lead the list of contenders for the 1996 MTV Video Music Awards. The modern rock act scored a total of eight nominations, including best video, best alternative music video, breakthrough video, and best direction.

Also nominated: Rye Fighters, and Björk are up for five awards apiece, while Bone Thugs-N-Harmony and Collin received four award nominations each. Other multiple nominees include Backstreet Boys, George Michael, Jewel, Garbage, and Brandy. The Pumpkins' "Tonight, Tonight" competes for best music video with

(Continued on page 73)

# P'Gram Unfazed, But Suit May Slow Source-Tagging

■ BY DON JEFFREY

**NEW YORK**—PolyGram Group Distribution (PGD) asserts it will continue placing electronic anti-theft tags on CDs for alignment to accounts despite a lawsuit designed to stop it. But the other major music distributors indicate they are not ready to begin the process of source-tagging.

Fenella Horowitz, president of the National Assn. of Recording Merchandisers (NARM), says, "Conversations with a number of companies have raised at least two issues that need to be resolved, all of which will probably preclude an August rollout. Earlier this year, five of the six

major music distributors said they would attempt to meet an August target date to begin installing the tags developed by Sonosmart Electronics. But technical as well as legal concerns have now made that goal unlikely."

Jim Caporro, president of PGD, which began shipping tagged CDs on July 15, says, "As far now, our plans are unchanged." He estimates that PGD has distributed "a couple hundred thousand" tagged CDs.

Bob Schneider, executive VP of sales and marketing at U.S. Distribution, Inc., says, "We are prepared to source-tag. However, we are waiting."

(Continued on page 35)



**Platinum Award Day.** "Ward" Al Yankovic celebrates his platinum award for "Bad Hair Day," his latest release from Scott Bros./All American Music Group. Executives from the label group and parent company, All American Communications, gathered backstage after a recent Los Angeles stop to present Yankovic with additional sales awards, including a gold one for "Alzapopos: The Videos" and a platinum plaque for 1980's "Even Worse." Pictured, from left, are Anthony J. Scott, chairman/CEO, All American Communications; Myron Roth, president/COO, All American Communications; Ted Dowd, director, special projects, All American Music Group; Jay Levy, Yankovic's manager, Imaginary Entertainment; Yankovic; Chuck Guld, president, All American Music Group; and Johnny Musso, GM, All American Music Group.

# Dion, Fugees Sets, Declining Yen Boost Sony's 1st Quarter Revenue

■ BY DON JEFFREY

**NEW YORK**—Sony Music Entertainment reports an increase in first-quarter revenue due to hit albums by Celine Dion and the Fugees and the declining value of the yen.

Sales for Tokyo-based Sony Corp.'s worldwide music unit rose 11.5% to 128.1 billion yen (\$1.13 billion) during the three months that ended June 30. But the Japanese yen depreciated against other currencies—22% against the U.S. dollar—making the reported results.

In dollars, Sony Music's revenue actually declined 13% from \$1.3 billion in the same period a year ago.

The music unit's operating profit also fell in the quarter, according to Sony, because of "several delayed releases in Japan."

In the U.S., there, Sony Music's performance was fairly strong. Sony Music's revenue was fairly strong. Sony Music's revenue was fairly strong. Sony Music's revenue was fairly strong.

Sony's top-selling albums of the quarter included "The Score" by the Fugees (Ruffhouse), "Falling Into You" by Celine Dion (500 Music/Epic), both of which sold nearly 4 million units worldwide; "Evil Empire" by Rage Against the Machine (Epic), 2 million; "Daydream" by Mariah Carey (Columbia), 2 million; "What's the Story? Morning Glory?" by Oasis (Epic), 2 million; "Falling Into You" by Celine Dion, 1.6 million; and "E. 1999 Eternal" by Bone Thugs-N-Harmony (Ruthless/Relativity), 1.2 million.

Sony's Pictures Group, which

(Continued on page 66)

# MCA Concerts Canada Buys BCL Divisions

■ BY LARRY LeBLANC

**TORONTO**—MCA Concerts Canada Ltd. and Mason Breweries have purchased the concert divisions of Toronto-based BCL Entertainment Corp. from Labatt Brewing Co., a subsidiary of Belgium's Interbrew S.A. The acquisition, finalized July 28, makes 6-year-old MCA Concerts Canada the dominant concert promoter in Canada.

The BCL concert promotion division included in the acquisition are Concerts Productions International (CPI) in Toronto, Perryserre Concert Productions in Vancouver, and Donald K. Donati Productions in Montreal.

In January, Labatt Brewing Co. came to own 100% of BCL Entertainment Corp. after its co-founders, Michael Cold and Bill Ballard, left the firm to form a new global entertainment company, the Next Adventure Inc., and sold their 25% share to Labatt, which already owned the rights to the 1995 (Billboard, Jan. 6) Cohl and Ballard, who had operated CPI since 1974, became partners with Labatt in BCL in 1987.

MCA Concerts Canada was formed in 1995 as a partnership between Mason Breweries and MCA Concerts Canada Ltd., a Canadian affiliate of MCA Concerts Inc.

Under the agreement, CPI and Perryserre Concert Productions will now be known as MCA Concerts Canada, and Donald K. Donati Productions will operate as DID, an MCA Concerts Canada subsidiary. MCA Concerts Canada's head office will continue to be located in Toronto. It has not been announced who will head MCA Concerts Canada following the acquisition, or what the executive structure will be.

Jay Marciano, president of MCA Concerts Inc., says the acquisition strategically positions his company to become a stronger talent buyer in North America.

"Now we have the ability to pitch Canadian acts to an international audience at the same time events are staged in the U.S.," he says. "The other thing that was appealing was that the bidding war fee talent was making [BCL and

(Continued on page 32)





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# Congress Must Pass Black Music Bill

## Political Stalemate Threatens To Shelve HCR 151

■ BY DYANA WILLIAMS

Without question, the United States of America is one of the most powerful nations in the world. Inherent in her greatness are the immense contributions that have been made by African-Americans in every aspect of this republic's development. Especially noteworthy is the vibrant cultural legacy and creative majesty of all African-American-rooted music genres.

The International Association of African-American Music (IAAAM), a Gladysye, Pa.-based organization, diligently champions the promotion and preservation of this indigenous national resource. For the past three years (during the 102nd, 103rd, and current 104th U.S. Congress), IAAAM has been working with several members of the Congressional Black Caucus to introduce legislation that celebrates and attests to the significant status and economic viability of African-American music.

In a message issued by President Bill Clinton to IAAAM and the nation during the observance of African-American Music Month this past June, the president noted that "if music is the voice that proclaims who we are as a people, then African-Americans have helped to give this voice its content, its tone, its volume, and its power."

The urging of IAAAM, Democratic Congressman Chaka Fattah of the 2nd District of Pennsylvania introduced House Concurrent Resolution 151 to his colleagues. Rep. Fattah, an activist advocate of the arts, has secured strong bipartisan support for the resolution recognizing the cultural and economic contributions of African-American music, which he has introduced to the House as co-sponsoring this bill.

Threatening this noncontroversial legislation's chance to be introduced in the House of Representatives is Republican Congressman William Goodling of the 19th District of Pennsylvania, chairman of the Education and Economic Opportunities Committee, who last week indicated that his committee would not move HCR 151 to the House floor for a vote. In response to repeated inquiries about the status of HCR 151, Education and Economic Opportunities Committee press representative Scherry Jacobus said, "Congress is facing many pressing issues, such as welfare reform and other 'have-to-do-by-law' appropriations," before the contents of this legislation.

Over 380 bills have been referred to this committee; however, it appears that Congressman Fattah has good support for HCR 151, and it should be reintroduced to the 104th in the fall.

IAAAM is disappointed with this position and regards it as political stalemate. After all, this is our third go-round with the unresolving stalemate in as many sessions. What seems to be the problem with giving black music its just dues? Why should Congressman Goodling, his Republican and Democratic colleagues who have not yet endorsed

the resolution—as well as the music industry and consumers—give a damn about the passage of HCR 151?

### UNIVERSAL POPULARITY

This resolution celebrates the worldwide musical subculture and cultural aesthetics of African-American-influenced music forms—including blues, jazz, gospel, rock, R&B, hip-hop, and pop—of America's most in-demand exports. Black music's universal popularity and appeal is evidenced through its consistent appropriation by other cultures. Consider the successful careers of non-African-Americans such as Elvis Presley, Pat Boone, Eric Clapton, Mick Jagger, and Bonnie Raitt, who cite black artists such as Little Richard, Bo Diddley,



**'What seems to be the problem with giving black music its just dues?'**

Dyan Williams is president and co-founder of the International Assoc. of African-American Music.

dley, Chuck Berry, Buddy Guy, Miles Davis, Aretha Franklin, Marvin Gaye, and others as inspirations and whose official forms the nucleus for their own music.

Immense economic contributions also are made by African-American music artists and professionals, who generate millions of dollars annually in the global economy. According to 1995 statistics compiled by the Recording Industry Assn. of America, combined sales of urban music, including soul, dance, disco, fusion, funk, and reggae, amounted to \$1.4 billion, accounting for an 11.3% share of the overall music consumer buying market.

In addition, if you combine jazz, which generated \$382 million; and rap, which contributed \$425 million—all genres in which there is significant African-American artist and business contributions—that total rises to nearly \$3 billion.

### SUBSTANTIAL REVENUE FORCE

The preceding figures illustrate the substantial revenue force that African-American music possesses. This viable sector of the music industry supports and creates countless jobs worldwide. In addition, many black businesses, such as publishing companies, concert and club venues, broadcast facilities, trade publications, fashions, manufacturing plants, the trucking industry and others rely on and greatly benefit from the creative output of recording artists of all colors.

Madison Avenue advertisers clearly recognize the strength of using black

music to sell everything from soda to soap, and auto, television, and print advertisements reflect that. Hollywood studios have identified the effectiveness of African-American music as a tool to help boost certain motion pictures' appeal to enhance box office receipts. Note the success of the "Waiting To Exhale," "The Bodyguard," "Boomerang," and "New Jack City" soundtracks.

In the fashion industry, many successful contemporary designers regularly scrutinize the apparel of young African-American recording artists, which influences much of their next season's look. Look at the work of designers such as Tommy Hilffiger, Versace, and Donna Karan.

And globally, African-American music is an influential element that directly affects language, dance, cinema, literature, art, and media and affects social and cultural values.

Historically, countless African-American, and other U.S.-born, artists have documented America's joy, pain, aspirations, victories, defeat, idealism, and shortcomings via their music.

### A CALL TO ACTION

Ten years ago, after two efforts, Congressman John Conyers Jr., Democrat from the 16th District of Michigan, was finally successful in reintroducing a bill based support for HCR 57. This resolution recognizes the importance of jazz and sought to develop effective national infrastructure to support this genre. It also helped to secure funding sources for preservation and educational outreach programs and designated jazz as a national treasure.

Conyers' bill while efforts set a precedence for the broader HCR 151, and it is expected that similar benefits can be accrued with this passage. IAAAM is urging the music industry to set. Performing arts organizations such as ASCAP, BMI, the National Association of Recording Arts and Sciences, the Rhythm & Blues Foundation, Jazzmobile, the National Jazz Service Organization, and others are already proactive in the promotion of black music. But individually, we must also galvanize our efforts and use our voting power to elect responsive congressional representatives who, in addition to passing legislation regarding jobs, housing, and other significant issues, must equally demonstrate an understanding of the importance of contributions to the music industry specifically and to the arts in general.

We challenge people to discard complacency and make a difference by encouraging Congress to pass HCR 151 before it adjourns this year on Oct. 4. Write, fax, or call the Speaker of the House, Congressman Newt Gingrich, the Capitol, Room H201, Washington, D.C. 20515; Congressman William Goodling, 2263 Rayburn House Office Building, Washington, D.C. 20515; or House Minority Leader Dick Gephardt, 1226 Longwood, Washington, D.C. 20515.

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**UPCOMING**

# Billboard



## CLASSICAL

**Issue Date:** Sept. 7

**Ad Close:** Aug. 13

Billboard's September 7th issue provides our annual close-up on the classical music market. Billboard's classical music editor Heidi Waleson reviews current market trends, label's changes in focus, and the industry's market share. Other spotlight features will highlight fall releases, aggressive marketing strategies (creative crossover and second exploitation), Klassicom '96 and label activity in international markets.

**Contact:**

Pat Rod-Jennings  
212-536-5136



## IRELAND

**Issue Date:** Sept. 7

**Ad Close:** Aug. 13

As Celtic inspired music continues to penetrate shores worldwide, Billboard's September 7th special provides the industry scoop on the sounds of Ireland. Features will include an overall market report, capsules highlighting current Irish acts in a range of genres, an update on the state of Irish radio and how the arrival of a national station will impact airwaves. Also look for a run-down on artists and songwriters from indie record and publishing companies.

**Contact:**

Catherine Flintoff  
44-171-323-6686



## COLOMBIA

**Issue Date:** Sept. 14

**Ad Close:** Aug. 20

As the Colombian record market continues to emerge, Billboard's September 14th issue provides a complete overview of the region's music industry. Billboard's own John Lannert explores the increasing popularity of artists outside their own countries and the establishment of major label branch offices in Colombia. Other features will highlight label activity (including Fuentes and Sonolux) and profiles on Columbian artists making musical impact.

**Contact:**

Gene Smith  
212-536-5001



## AUSTRALIA

**Issue Date:** Sept. 28

**Ad Close:** Sept. 3

Billboard's September 28th issue bridges the industry to the land "Down Under's" music market. This spotlight provides a report on the issues and trends affecting the Australian music industry, including pressures on retail price levels from imports, changes in the radio and touring landscape, major/indie label activity and the artists they're signing. Coverage will also feature a look back at the 10-year history of the ARIAs and this year's nominees in key categories.

**Contact:**

Amanda Guest  
613-9824-8260

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## COUNTRY MUSIC

**Issue Date:** Oct. 5

**Ad Close:** Sept. 10

Country music continues to impact charts and captivate a wide range of listeners. Nashville Bureau Chief Chet Filipo provides an in-depth summary of the market's general developments, trends and overall health. Coverage will also explore a handful of the most active imprints and their thoughts and views on the future direction of the genre. Also, Deborah Evens Price examines the labels' repositioning of their slow-to-start artists into the market, and in turn, their successful re-entry.

**Contact:**  
Lee Ann Photoglo  
615-321-4294



## BRAZIL

**Issue Date:** Oct. 5

**Ad Close:** Sept. 10

The Brazilian music market is booming with activity. In *Billboard's* October 5th issue, Latin American Bureau Chief John Larnert profiles this exploding genre by exploring reasons behind Brazilian music's recent surge and its positive outlook for future growth. Other features will include a blow-by-blow look at major label artists, the presence of indies in the market, an outline of Brazilian radio and its mechanisms for monitoring airplay.

**Contact:**  
Angela Rodriguez  
305-441-7976  
Gene Smith  
212-536-5001  
Daisy Ducret  
213-525-2307



## 1997 INTERNATIONAL BUYER'S GUIDE

**Publication Date:**  
December 11

**Ad Close:** October 9

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# Artists & Music

POP • ROCK • R&B • RAP • DANCE • COUNTRY • LATIN • CLASSICAL • JAZZ • PRO AUDIO

## Virgin's Turner Brings Her 'Dreams' To U.S.

■ BY PAUL SEXTON

LONDON—When her huge European tour came to Cologne July 27, German audiences became the latest to buy into the seemingly never-ending phenomenon of Tina Turner.

Thirty-six years after her recording debut, European dates on the legendary singer's exhaustive *Wildcat Dreams* tour began May 3 in Paris and will run until December, by which time she will have played to an estimated 2.5 million people. This follows last April's release across Europe of her Parlophone album of the same name, which has had estimated sales there of 1.5 million copies.

Such is Turner's status as a superstar member of the European music community that she has made her home here, with houses in

Switzerland and France. But as Virgin Records prepares for the U.S. release of the album Sept. 3, Turner is relishing the prospect of tak-



THE U.S. ALBUM COVER

ing her sophisticated blend of 60s-something pop and soul back home.

"What I've done so far [in my solo career] in America is to give them good quality music," she says. "You

*(Continued on page 52)*

## Elektra's Nada Surf Finds 'Popular'-ity Single Success Propels 'high/low' Set Up The Charts

■ BY CARRIE BORZILLO

LOS ANGELES—"It completely misrepresents the band," admits Matthew Caws, singer/guitarist of Elektra's Nada Surf, about the band's hit single, "Popular," a teenage guide to

popularity that some view as a novelty record.

On the strength of that single, which is No. 13 on *Modern Rock Tracks* this week, the trio's debut album, "high/low," released June 18 and produced by Ric Ocasek, rises to No. 71 with a bullet on *The Billboard* 200 this week. The band became Heatseekers Impact act when, after topping the Heatseekers chart, it cracked the top half of *The Billboard* 200 at No. 40 for the week ending Saturday (3).

According to SoundScan, "high/low" has sold more than 56,000 units to date.

Caws may be happy that after years of toiling around in unsuccess-

ful bands and finally letting go of the idea of making it big, he's reaping the benefits of his hard work. However, he hopes that people will look beyond "Popular" (which includes the lyrics



NADA SURF

"I'm a quarterback/I'm popular/I've got my own car/I'm a football star") to get a peek at some of the band's more serious songs.

"I agree that it gives the wrong idea about the band, but it gets people to the shows where they hear more songs, and they're not disappointed as far as I can tell," says Caws, whose bandmates are bassist Daniel Lorea and drummer Ira Elliot. "I'm looking

forward to having ["Sleep"] be the next single."

Caws says the band is consciously trying not to end up a one-hit wonder by touring as much as possible and making wise career choices.

For instance, a certain forthcoming album that is based on a hit from movie from last year wanted the band to perform "Popular" in an episode...

*(Continued on page 76)*

## Parlor James' Country Vibe Takes Duo Into Discovery Records' Fold

■ BY PAUL VERNA

NEW YORK—A DJ is walking down the street and overhears a seductive sound waiting from the open window of an A&R executive's office. The DJ

inquires about the music, gets a copy of the demo tape, plays it on the air, and catches the ear of an industry veteran who happens to be driving to an interview with a record company CEO. Toward the end of their interview, the CEO asks the industry vet if he has heard any good music lately, the vet tells the CEO



about the band that was just playing on the radio, and the CEO eventually signs the band to his label.

It sounds like a fairy-tale scenario, but it's the true story of the signing of Parlor James to Discovery Records.

The players in question—KCRW *(Continued on page 76)*

## Rock Fans Target Of London Classical Set

■ BY BRADLEY BAMBARGER

NEW YORK—For years, Keith Richards has indulged a habit not uncommon among rock rollers: listening to classical music.

In fact, it was the Rolling Stones' publicly proclaimed taste for Mozart and Bach that helped inspire

"Exile On Classical Street," an innovative attempt by London Records to get the younger set hip to the sounds of yesterday while rais-

ing money for the National Academy of Recording Arts and Sciences (NARAS) Foundation.

Due Aug. 13, "Exile On Classical

McCartney to Beethoven, from Michael Stipe to Frank Sinatra, selected a diverse array of orchestral, chamber, and vocal works that range from the Baroque era to modern times.

"Really, 'Exile' is the ultimate introduction to classical music for pop people," says Steven Singer, London producer and the driving force behind the album. "Because it's not just a record company saying, 'Buy this.' It's 12 famous, highly respected musicians recommending their favorites. The artists were essentially the A&R [rep] for the record."

The first artist to come on board the "Exile" project was Elvis Costello, a *(Continued on page 72)*



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## Red House Painters' Supreme 'Blue Guitar' Set Is Bow For John Hughes' Island-Distributed Label

BY CRAIG ROSEN

LOS ANGELES—At first glance, the pairing of San Francisco's Red House Painters with former *Seinfeld* writer and producer John Hughes, best known for the wacky box-office blockbuster "Home Alone," seems odd.

However, as *Painters* singer/guitarist Mark Kneisel and representatives of Hughes' now Island-distributed label Supreme Recordings, the union makes perfect sense. In fact, the band's first album, "Songs For A Blue Guitar," issued July 23, is the label's debut release.

The fact that he made "Home Alone" has nothing to do with the kinds of records will be on records like it," says Kneisel, whose band has released four albums on 4AD. "The main



point in the conversations that I have had with him is that he really believes in creative control. He writes, produces, and directs movies, and he has had trouble in the past with other people trying to be hard-on."

While Hughes' name has been most closely linked with the "Home Alone" films, the filmmaker made several teen-oriented films prior to that magnum, including "The Breakfast Club" and "Pretty in Pink."

Both of those films represented groundbreaking attempts to bring the adolescent sex-of-the-time, such as *Simple Minds* and the *Psychodelic Furs*, to mainstream America via the big screen. Hughes and A&M Records were the most successful at doing this with the soundtrack to "The Breakfast Club," as *Simple Minds'* "Don't You (Forget About Me)" became a No. 1 hit in 1985 and the album was certified gold by the Recording Industry Assn. of America. The success of Hughes' films inspired the formation of Supreme Recordings, a joint venture between Hughes, label president Jeff

Jacquin, and Island.

Says Island founder/chairman Chris Blackwell, "John is one of those directors who has an incredible sense of music. I've always admired the music in his films and look forward to working alongside John and Jeff to develop new artists."

Although Hughes, who is working on a new film in Chicago, is a co-owner of the label, he will not handle its day-to-day business. For that responsibility, Hughes has tapped Jacquin, former



RED HOUSE PAINTERS

Radioactive A&R head and Creative Music Management head.

Also employed at Supreme's L.A. headquarters are A&R executive Jessica Linsky, who formerly worked for Rough Trade in San Francisco and the World Domination label, and Annette Zilinskas, a former member of Medicine, Blood On The Saddle, and the Bangs (which later became the Bangles). Both employees will handle several tasks, including A&R, but have no formal titles.

Says Hughes, "Jeff has put a great team together at Supreme Recordings, and it's going to be great working with Chris Blackwell, whose work I have admired greatly."

This isn't the first time Hughes has dabbled with a record label. Several years ago, he signed a deal with Universal to have his soundtrack recordings go through MCA. However, Jacquin

says, "that was basically only a soundtrack label."

Supreme will be a different story. "When John and I first hooked up together, he told me he had this little dream to have a record record label, rather than a little soundtrack label," Jacquin says. "We may eventually do soundtracks, but the label is not based on that. We are going to make a concerted effort to be a real label and sign some bands."

The Red House Painters are the label's first signing, but there are two other acts inked to Supreme. One is a new band fronted by Brad Laner, an L.A. native who formerly led the American Recordings act Medicine; the other is another L.A. local, singer/guitarist Blake Miller. Miller will be backed by a former member of Ride and a member of Further.

According to Jacquin, Supreme hopes to release an EP by Miller and an album by Laner by year's end.

Supreme plans to break its first releases concentrating on college radio and triple-A. The label serviced the Red House Painters' cover of the Cars' "All Mixed Up" prior to the album's release. (The track will also be released commercially in September in the U.K. with nonalbum B-sides, including the band's covers of Neil Young's "Midnight On The Bay" and Ted Nugent's "Free-For-All.") A videoclip for the track, directed by Phil Harder, was being completed at press time.

Says Jacquin, "Hopefully, the Red House Painters can transcend college radio. Their music is not a lot different from Jon Osborne... They do ballads and big, beautiful songs."

To support the album, the Red House Painters plan to tour for the first time in three years, beginning with a string of European dates Sept. 4-9. The band will then return to the U.S. for selected dates in key markets.

Alexis Ahearn, associate director of marketing at Island Independent Labels, says that the organization is happy to be affiliated with Supreme and that "Songs For A Blue Guitar" is quick-



**Refreshing indeed.** The Refreshments decided to hang out at the refreshment stand before their show at New York's Roseland July 19. Members of the band are posing with their Heateeskers No. 1 T-shirts to commemorate the fact that the group's Mercury debut, "Tizzy Fuzzy Big & Buzzy," reached No. 1 on Heateeskers for the week ending July 20. The band is in the midst of a national tour and will perform at a few shows sponsored by modern rock radio stations, including KOMA San Jose, Calif.'s show Aug. 1 and KNKR Portland, Ore.'s show Sunday 4. (Photo: Chuck Pulin)

ly "turning into one of the biggest indie releases within our company."

According to Kneisel, the Red House Painters opted for Supreme after he and 4AD began having artistic differences. "They wanted to clean up and edit the guitar leads, but they were missing the point. I wanted to make a different album that was looser and more lively." A representative from 4AD confirms that the split was due to creative differences.

The four-piece Red House Painters have broadened their musical scope on "Songs For A Blue Guitar" by utilizing a guest female vocalist on one, pebbled guitar, and piano.

On previous releases, the band covered Kim's "Shock Me" and Simon & Garfunkel's "17 An A Rock." Aside from the Cars cover, "Songs For A Blue Guitar" features the Painters' interpretations of Yes' "Long Distance Runaround" and Paul McCartney & Wings' "Silly Love Songs." The latter track is transformed into a nearly 11-minute drag that will be virtually unrecognizable to those familiar with the original pop hit.

Kneisel says that the material he covers is not necessarily novel to him. "I like some awful songs like 'Silly Love Songs' or 'Shock Me' so much more creative and fun than doing a Tim Buckley or Leonard Cohen song," he says. "What could I possibly add to their songs that they didn't already do? How am I going to make a song like 'Famous Blue Raincoat' any better? It's a lot more fun to take songs songs and turn them into good songs."

The covers also provide a breather from Kneisel's own seemingly painfully personal songs. "They do help me take a break from myself," he adds.

While most listeners will likely assume from the Painters' downbeat sounds that Kneisel is a deeply depressed individual, he says that is not the case.

"I'm not going around like that for 100% of my life," he says. "There are things that I enjoy, and I have a family that I love. I like to go to nice restaurants with friends, rent a movie, and I like to go camping, but there is another part of me, and it's easier to write from that perspective."

**RECORD COMPANIES.** Jay W. Krugman is appointed senior VP of marketing for Ariola Records in New York. He was VP of marketing for Columbia Records.

Mike Kraski is promoted to senior VP of sales and marketing at Sony Music Nashville. He was VP of sales.

Katherine Woods is named VP of general business affairs for the RCA Label Group. She was an attorney with Jack, Lynn and Jones.

Mercury Nashville promotes Carole Chamberlain to senior director of A&R in Lane to media relations director. They were, respectively, director of A&R and manager of media relations.

Simon Collins is named national sales director for H.O.L.A. Recordings in New York. He was national sales director for Unisep Distribution.

Simon Collins is appointed manager of A&R for MCA Records in New York. He was a creative consultant for



KRASKI



WOODS



KRUGMAN



KRASKI

**MCA Music Publishing.** Rhyo Corp. in Salem, Mass., names Daniel J. Waibel CFO and Thomas G. Enright national director of sales for Ryko. They were, respectively, CFO of the REP Co. and VP of sales for Mobile Fidelity Sound.

TAG Recordings in New York names Leslie Chisna national retail sales and marketing manager and promotes Matthew Choak to product manager. They were, respectively, VP of advertising and marketing for Compact Disc World and coordinator of production and marketing.

**Patrik Milligan** is promoted to A&R manager for Rhino Records in Los Angeles. He was assistant production editor in the A&R department.

**Atlantic Records** in New York promotes Jennifer Looney to associate director of advertising. She was manager of advertising for Atlantic.

**Sid McCain** is named associate director of publicity for Ariola Records in New York. She was associate director of media for Columbia Records.

**Rama Barwick** is named director of dance music marketing for Max

Music and Entertainment in Miami. He was manager of dance promotion for Hot Productions.

**Emotive Records** in New York promotes Ron Co. to promotions manager. He was label manager.

**PUBLISHING.** BMI in Los Angeles promotes Paige Suter to senior director of writer/publisher administration and relations. Chris Galotta to director of publisher administration, and Jan Gross to director of writer administration. They were, respectively, senior director of writer/publisher

relations, director of writer/publisher administration, and associate director of writer/publisher administration.

**RELATED FIELDS.** Randy Gerson is named senior VP of music for Rysher Entertainment in Burbank, Calif. He was VP of Lightman Music and music supervisor.

**Rejina Brown** is appointed marketing services manager for MCA Music Media Studio in Universal City, Calif. She was national promotions manager for Epic Records.





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## Vega Unveils 'Nine Objects of Desire'

### Her 5th A&M Release Sports Sultry, Jazzy Vibe

BY PAUL VERINA

NEW YORK—Always an artist who pushes herself to explore uncharted musical territory, Suzanne Vega was presented with the ultimate challenge two years ago, when her first child was born.

Suddenly, she found herself with precious little time to devote to songwriting, performing, and recording. Eventually, however, she and her husband/producer, Mitchell Froom, hit their stride and got down to the business of recording her fifth studio album.

The result of her efforts is "Nine Objects of Desire," the follow-up to Vega's acclaimed 1993 release "99.9 F." Due Sept. 10 on A&M Records, "Nine Objects" is a sultry, exotic recording that features Froom's artful production and inspired performances from drummers Pete Thomas and Jerry Marotta, bassists Bruce Thomas and Sebastian Steinberg (of Soul Coughing fame), and Froom and engineer Tehad Blake on various instruments. The album was recorded at the Magic Shop in New York and mixed at Sound Factory in Los Angeles.

Vega describes "Nine Objects" as



VEGA

"a sexier album than any other one I've made" and a "less defiant" record than its predecessor, which emphasized edgy, industrial sounds. She adds that this new record is "not a retro album," despite the lounge-like styling on the sleeve for "Carmel," her single from the soundtrack to "The Truth About Cats and Dogs," issued earlier this year.

"A lot of people are thinking that the whole album is going to be like 'Carmel' and it's going to be lounge music, but I don't think it is," says Vega. "It has a funkiness about it."

A&M plans to aggressively promote "Nine Objects" to Vega's eclectic fan base, which spans the triple-A, alternative folk, modern rock, and AC formats. The album's first single and video is "No Cheap Thrill," an uptempo, catchy cut. The track goes to radio Aug. 16.

A&M product manager Brad Polak says, "To a certain extent, this is a relaunch in that Suzanne's been away from the marketplace for [almost] four years, so we are not taking anything for granted. Part one of the attack is to aggressively tell her fans that she has a new record out."

Polak adds that "Nine Objects" "combines many different sides of Suzanne Vega. For those who are hardcore fans, like myself, you can find a little bit of her [old-fashioned] first record," which established her in 1986 as a leading figure of the folk revival.

## Pet Shop Boys Reopen On Atlantic 'Bilingual'

BY STEVEN MIRKIN

After more than a decade on EMI in the U.S., the Pet Shop Boys have switched labels and are back with a new attitude and new album that has already landed them a No. 1 dance

album. Neil Tennant and Chris Lowe, collectively known as the Pet Shop Boys, will release "Bilingual" on Atlantic Records Sept. 10.

Although the Pet Shop Boys never signed to EMI for the rest of the world, their relationship with EMI in the U.S. had run its course. Tennant says, "We've been through all the regimes. We'd always give a new regime the benefit of the doubt, but we finally realized that it wasn't really working."

When the band decided late last year to look for a new label, manager Aram Andon was intrigued by Atlantic's gay marketing division. During a phone call with Atlantic senior VP Vicky Germaine, Andon revealed that the band was available.

Germaine quickly booked senior VP Chris Klein into the conversation and finally, label chairman Val Azzoli joined in. Azzoli flew to London to meet the band, and a deal was quickly arranged.

"It's a great, great signing for Atlantic. It's rare for a band to marry art and commerce," Germaine says, "and the Pet Shop Boys have

### PET SHOP BOYS

done that consistently." Jeff Dandaneau, product manager for the album, adds that the Pet Shop Boys taste music all the way. Atlantic wants to do the same for them.

The label started laying the groundwork for the album in May, when VP of product development Peter Galvin organized a series of parties to launch lead single "Dominoes." The parties took place in New York, Los Angeles, San Francisco, and Chicago—markets in which the Pet Shop Boys have done well. The parties were tied in to local retail and print ads, and they will be expanded in September to support the album's release.

Atlantic serviced about 200 clubs with important 12-inch singles of "Before," which included a number of remixes. The gay marketing division sent an additional 100 copies to clubs on its mailing list. On June 17, the domestic 12-inch of "Before" was released to stores. While the A-sides are identical, the U.S. version comes

(Continued on page 16)

"As you progress through 'Solitude Standing,' 'Days Of Open Hand,' and '99.9 F,' there are bits of all of them" in the new project, he says.

U.S. radio programmers and retailers have high expectations for "Nine Objects of Desire."

Bob Wough, assistant PD at modern rock station WJLB's Washington, D.C., says, "It's a really strong record. Even though it's been a little while since her last album, she continues to reinvent herself. When you're looking for something that you're trying to differentiate into what

(Continued on page 16)



**Beyond The Pale.** Steve Nieve/Kleber artist Patricia meets with label execs after his show at Brownes in New York. Shown, from left, are Steve Nieve, Kleber senior VP of marketing; Zuzanna Murphy Cohen, Elektra product manager; Brian Cohen, Elektra VP of marketing; Ted Spector, Elektra president; Steve Nieve, Danny Fields, artist manager; and Jerry Blavat, radio consultant.

## Zero Hour Makes New Distribution Deal; White Zombie's 'Astro Creep' Remixes

**A CHANGE OF PLANS:** Nine months after signing a highly touted exclusive distribution pact (Billboard, Oct. 23, 1996), New York indie Zero Hour and MCA-owned Universal Records have changed to a nonexclusive distribution deal. According to Zero Hour president Ray McKenzie, rapid growth at Universal led to the mutual decision to alter the arrangement. "When we originally signed the deal, Universal was still rising tide with Doug Morris as president, and we were going to be the cornerstone for their alternative music department," he says.

"Within a month, Doug became chairman of MCA. They did a mandate for Universal to be a major label instead of a subsidiary. Doug couldn't work with us day to day like we would have liked for him to. Universal did a lot of other label deals. It became apparent that what we needed was nurturing more than anything, but they're in a position where they need to focus on acts who will sell overnight instead of in three years. We thought we would be part of a much smaller company."

Releases by Steve Wynn, 22 Bridges, and Grover are currently being worked by Universal/Zero Hour and will continue to be. "Universal's doing a great job with those albums," McKenzie says. The majority of Zero Hour's releases will go through independent distributor Kitz International. Zero Hour can also work with other major labels.

When asked if he expected any future Zero Hour projects to be funneled through Universal, McKenzie says, "It's really going to be on a case-by-case basis. If we're going to put out a record and Universal's excited about it, we'll do a work with them."

Universal president Daniel Glick was unavailable for comment, other than to reiterate his statement in a press release: "We look forward to continuing our relationship with [Zero Hour] on a project-by-project basis."

**ZOMBIFIED:** On Aug. 13, Giffen will release "White Zombie Presents Scream/Swinging Sounds," a new album featuring a mix of old and new White Zombie material, including "Astro Creep 3000," "Songs Of Loss, Destruction And Other Synthetic Delusions Of The Electric Head."

According to a label representative, a few songs the group had remixed to use as B-sides were so well-received, "the band thought, 'Why not do a whole album, since there would be a new one in a while.' Remasters/producers worked on the project including The Dust Brothers, Nine Inch Nails' Charlie Chouser, P.M. Dawn, John Fryer, and the New Power Generation. The new version of "The K.C. & the Sunshine Band classic 'I'm Your Boogie Man,'" which also appears on the soundtrack to "The Crow: City of Angels." The CD will be specially priced at \$12.99. Both clean and censored versions will be available.

**STUFF:** The Enclave, Tom Zatul's new EMI imprint, is in the midst of beefing up its staff by adding six new mar-

keting and promotional people by September to bring the total number of staffers to 28. Following Staffby, the second set to release an album through the Enclave will be the singer/songwriting duo of Virginia-based Shannon Worrell and Kristen Aubrey, formerly known as Monsoon, on Oct. 1. The album is being produced by Cracker's David Lowery... Barenaked Ladies, Tubb 6, Ektas, James, and the Rembrandts are among the artists cutting versions of Disney classics (new and old) for "Music In The Park," a salute to Walt Disney World's 25th anniversary. The album will be out later this year on Walt Disney Records.

Despite rumors to the contrary, the Smoking Pumpkins are not talking to Red Hot Chili Peppers' drummer Chad Smith about replacing Jimmy Chamberlin, who was kicked out of the band last month (Billboard, July 24). The band has scheduled its postponed New York area dates for the Continental Arena, East Rutherford, N.J., on Sept. 16 and New York's Madison Square Garden on Sept. 17-18... Following the July 23 automobile death of band member Rod Collins, the Charlatans UK have announced they will stay together and return to the studio in October.

... Following the July 23 automobile death of band member Rod Collins, the Charlatans UK have announced they will stay together and return to the studio in October. The Beggars Banquet act also plans to release a new single, "One To Another," on Aug. 28. The video for the song, which was shot a week before Collins' death, will also be released... Bassist Jennifer Finch has left L7 to return to college. The band is in the process of recording a new album, "The Beauty Process—Triple Platinum," which is set for an early 1997 release on Reprise.

**MORE STUFF:** Singer/songwriter Kim Fox has signed with DreamWorks. Fox was featured in Billboard's special report on the music scene in Bloomington, Ind. (Billboard, May 4). El Nino and Vada, also featured in the report, have been reviewing major- and indie-label offers as well... A&M has signed Jenny Laing, a 15-year-old blues guitarist from Minneapolis. His label debut will be released in 1997... Devo has recorded its first movie soundtrack for the new Redney Dangerfield movie, "Meet Wally Sparks." Although this is the group's first soundtrack, head Devo Mark Mothersbaugh has written the theme to a number of television shows in recent years.

Who will begin putting out Lee Sayer's pop catalog later this year. The first release will be a two-CD career anthology that will include previously unreleased bonus tracks... Rita Coolidge has joined the cast of "20th Century Fox" for the movie's Washington, D.C., run, which begins in September. She will be joined by Dark Horse and Myrta Clayton, who appeared in the show in New York... On Aug. 27, MCA will release "Chris: The Other Side—Worldwide Gold Award Hits, Vol. 2," two albums previously available on CD. To celebrate the pop, the limited-edition release will include a first-day-time of the Presley 1959 postage stamp attached to an Elvis/A&M envelope.



# Fluffy Gives The Enclave A 'Black Eye'

U.K. Punk Band's Album Is Debut For Zutaut's Label

BY CARRIE BORZILLO

LOS ANGELES—England's all-female punk group Fluffy couldn't have found a more contradictory moniker.

Sounding more like a name for a lightweight pop outfit, Fluffy certainly doesn't write songs that "lack intellectual content or decisive quality," as Webster's would define the word.

Instead, London-based Fluffy—whose full-length debut, "Black Eye," is due Sept. 17 in the U.S. on the Enclave and Sept. 30 in the U.K. on Parkway—is pure hardcore punk delivered with a raucous, abrasive vocal assault from lead singer/guitarist Amanda Rodes.

The album, produced by Bill Price (Sex Pistols, the Clash), is the first full-length release from the Enclave, the new label run by former Geffen A&R executive Tom Zutaut, who signed Guns N' Roses, Mötley Crüe, Elastin, and Enya (Billboard, Sept. 6, 1995). The Enclave is a full-service, stand-alone label distributed by EMI Music Distribution.

"I know our name is pretty shit really," says Rodes, who cites the Sex Pistols, the Slaves, and the Sex Pistols as the band's influences. "It's actually from a [lesbian] novel called 'Fluffy Butch.' We thought it was funny, so we kept it. But it's also ironic."

Rodes says the band, which includes Bridget Jones (guitar), Helen Stever (bass), and Angie Adams (drums), feels more at home in America than in its homeland because the Britpop invasion isn't leaving much room for punk to grow.

"We are the Millwall of rock in England; Millwall is this bad football team where that everyone hates," says Rodes. "We're not jangly or cute, which is what has been happening here lately. It's not Radio One-friendly. People here like Sleeper and Echobelly; punk rock is just gaining a start again. In England, we get a lot of men chanting, 'Show us your tits.' They usually shut up after a few songs. In America, they look at us like a band and they listen to our lyrics, and the first thing isn't that we're women. That's good because our influences are really American."

Like her, Rodes says when the band found itself the subject of a bidding war on both sides of the pond, she found stark differences in the way the industry executives and journalists treated the band.

"The journalists [in England], it's like a tabloid thing. They tend to [write] more about whether we wear underwear onstage," she continues. "We had a lot of labels after us, and it sounds like a dream come true, but it was really difficult cause they think that flirting with you will make you sign with them. They take you out to dinner and flush around champagne and cocaine. It was nauseating. No one really says, 'I like your music' or talks about the lyrics. They talk about everything else, like 'You'll be big in Japan.'"

On the other hand, Zutaut, says Rodes, was the first label executive who talked about "the titles or chord changes, and he talked about all the



FLUFFY

punk bands he'd seen in the late '70s. He has so many really great, strong women working with him."

The Enclave has spent the past several months setting up "Black Eye," beginning with a 7-inch single featuring "Husband," "Psychobitch," and "Cheap" licensed to Tim Kerr Records in May. Parkway released the single in the U.K. at the same time. (After the first album, U.K. rights revert to the Enclave.) Parkway also released a limited-edition single of "Hyperactive" in September 1995.

Arne Aasen, acting music director at modern rock KITS (Live 103) San Francisco, picked up the import of "Hyperactive" after reading about the band in the U.K. papers.

"I liked it, put it on a specialty show, and the response was so good we added it and had it out for 12 weeks," he says. "Three or four of five phones for about a third of those weeks. To me, [Fluffy] is a real indie, edgy version of Elastin, but not Britpop. They fit into that Hole, LT, Tuscadero, Veruca Salt, edgy thing."

To further awareness of the band, the Enclave released the Price-produced EP "5 Live," recorded at New York's CBGB May 15, on July 9. The vinyl version of the EP was issued on Caroline.

"I'm a setup freak," says Enclave head of marketing Steve Becker. "We put these out just for our reference and to get Fluffy's music into the hands of real active music buyers. There is a lot of curiosity about this band caused by the English press and good word-of-mouth, which makes our job a whole lot easier."

Becker says the label "quietly" released the single and EP and didn't forcibly work "Husband" to modern rock radio or video. However, some local and regional video outlets—such as Texas' "Austin Music Network," Denver's "ZeitTunes," and New York's "Blat Off"—aired the clip.

"When we come with the album, we'll go in earnest to [college radio and modern rock radio and video], and hopefully through what we have done, they [will] have already heard of Fluffy," adds Becker.

The label is deciding between "Screen" and "Black Eye" for the first single, which will be serviced to modern rock, mainstream rock, and college radio Sept. 5. However, Zutaut says, the major thrust to commercial radio will be in January, after the band has more touring under its belt.

Fluffy, which is booked by Little Big Man in the U.S., has already done a major-market tour, covering many cities on the East and West coasts in April and May. As a six-week U.S. tour, expected to begin in September, will commence on the West Coast and then go to the Midwest and East.

The band, which is managed by

London-based Phil Hope, has already toured in Ireland with the two Flitters, appeared at major European summer festivals, and played with the Sex Pistols, Iggy Pop, and the Buzzcocks at Finsbury Park in London June 28. Its U.K. booking agency is ECM Fair Warning/Wasted Talent.

"Our philosophy is to be a truly A&R-empowered, music-driven company," says Zutaut. "We want to develop and build our artists from the very bottom to the very top. We've been working Fluffy since last December. By the time we put the album out, a lot of retail and radio people will already have heard them or read about them."

While Zutaut admits that Fluffy's "punk attitude may scare radio and MTV a little bit," he believes that the melodic aspect of the band's music and lyrical statements will help pave the way for its success.

"It's very melodic punk, and they are very charismatic and visual," adds Zutaut. "You get the sense that they're four fun, bright, articulate, crazy young women, but there's a bit of politics, too. Look at 'Black Eye'—that makes a major statement about domestic violence and how destructive it is. On the other hand, they're not afraid to talk about sex."

The band's songs are published by Anxious Music Ltd./PolyGram Music Ltd.

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## MCA's Speedball Baby Maintains The Pace On Major-Label Debut

NEW YORK—When a band makes its mark via a low-tech trash aesthetic, the move to higher-rent territory can be a precarious one. But Speedball Baby, which makes its major-label bow Sept. 10 with the Fort Apache/MCA release "Cinéma," seems set to take that step without breaking stride.

"The earlier records might have been a little more . . . of the moment, but I don't think we've lost any of the primal aspect," says front man Ron Ward.

"We've always tried to combine good songwriting with the physical, dangerous aspect of things—like Iggy [Pop] or one of the old Mississippi bluesmen."

There are certainly veins of blues influence on the exhilarating "Cinema," but they wend through thickets of Birthday Party-styled squall and hyperkinetic rockabilly beats, as evidenced by such unhinged tracks as "Toas My Salad."

"This band has an incredible amount of energy and intensity, and they manage to make that come alive



on record," says Bruce Whedler, MCA marketing director. "They're also amazing live, which is absolutely essential to breaking a band like this."

A strong concentration on street marketing is just as essential, says Wheeler, who explains that the label will target a network of lifestyle retailers, including tattoo parlors, pool halls, and skate/surf shops for in-store play and promotion.

Fort Apache has just released "Speedball Petite," a teaser EP to be distributed through DNA rather than the Uni system, which features "Mexican Blowout" and two non-LP songs. "We wanted to get music into people's hands and give our in-house staff

something concrete to use to form relationships with," says Fort Apache label manager Amy Morgan Link. "We plan to use EPs like this to establish awareness of bands whenever we can."

The label will tag "Cinema!" with price points that Wheeler calls "aggressive but not low-ball"—probably \$12.98 list for CDs. He says the band will do in-store appearances where possible, including a release-eve appearance at Mondo Kim's in New York's East Village.

"I suppose it is a real New York kind of band," says bassist Matt Verta-Ray. "I mean, people seem to get it wherever we go, because it's so in your face, but I don't think the band could necessarily have started anywhere but New York."

Verta-Ray devised the Speedball Baby concept while playing with the decidedly more sedate Atlantic act Madder Rose, but it didn't come to fruition until he hooked up with fellow Bostonian (and former Blood Oranges drummer) Ward.

"We met at a friend's wedding and played some right there," the guitarist recalls. "Ron was pretty much as wild

and charismatic as part of a wedding band as he is onstage, so I knew we could have something cool going on."

After adding bassist Ali Smith and drummer Dave Roy, Speedball Baby began its assault—literally, giving Ward's penchant for onstage physicality—on New York clubs, and quickly released a pair of EPs ("Speedball Baby" and "Get Straight For The Last Supper") on the Matador-distributed PCP label. The band, which is managed by David Whitehead and booked by Michael Leahy, was set to release "Cinema" early this year, but those plans were shelved when internal sources objected to the inclusion of "All Green Shuffle" on the grounds that certain images could be construed as racist. The song was subsequently deleted from the finished album.

"It's a nonissue to me at this point, but some people, for reasons I can't understand, saw the song as having negative overtones," says Ward. "There are people with agendas, and

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they asked me to change the lyric and title, and I said, 'Fuck it.' Unfortunately, we're not talking about the real world here."

Whether, who was not at the label when those initial discussions took place, says that he is "aware that there was concern at the company—particularly since Al Green is an MCA artist." He notes that Fort Apache is likely to issue the song as a B-side sometime in the future.

In the meantime, the band is set to undertake its most extensive tour next month. While most will be headlining dates, there may be some September shows supporting kindred spirits the Jon Spencer Blues Explosion.

"We're not looking to change anything about what we do," says Verti Ray. "A lot of people look at signing a major deal as this miracle, something that you have to change in order to live up to. But if you do that, you lose the stuff that got people interested in the first place."

**business** **BOXSCORE**  
TOP 10 CONCERT GROSSERS

ARTIST(S)	Venue	Contract	Gross Ticket Price(s)	Attendance Capacity	Prostate
WHO'S YOUR FAVORITE MUSIC? THEY'RE THE ONLY ONE YOU CAN'T MISS THEY'RE THE ONLY ONE YOU CAN'T MISS	Madison Square Garden New York	July 15-22	\$4,944,729 \$15-\$45.10	18,250 free seats	Metropolitan Extension Group
BLONDIE D. MONTEGOMERY (2x) CIN CO BET CO MIDWEST (2x)	Madison Square Garden New York	July 25-28	\$2,107,676 \$15-\$35.50	18,250 free seats	Universal/Star Enterprises
JAMES TAYLOR	Joan Beach Theatre Waukegan, Ill.	July 27-28	\$769,060 \$47.50	21,300 free seats	Universal/Star Enterprises
BOB DYLAN, THE BLONDIE JOHN MAYER	First Ave Music Clarkston, Ga.	July 16-17	\$16,370 \$15-\$25	36,001 free seats	Capitol/Star
BAILEY JOHN MAYER, SHREVE	Peppinella Houston	July 27	\$86,146 \$15-\$25 (not marked) \$47.50	12,000 seated	Merita Concerts
BAILEY JOHN MAYER, SHREVE	Northlake Baltimore	July 26	\$713,155 (not marked) \$47.50-\$60.50	14,000 seated	Merita Concerts
LEGENDARY THE MONTAGNA SUSANNE SANDWICH LEGENDARY THE MONTAGNA SUSANNE SANDWICH	Backyard Lake House Connetquot New York	July 1	\$475,000 \$25	17,000 \$1,000	High Concept Pro. Services
BAILEY JOHN MAYER, SHREVE	Onyx New York	July 28	\$445,000 \$15-\$45 (not marked) \$24.50-\$47.50	15,000 seated	Merita Concerts
ALICE IN CHAIN THE BLONDIE JOHN MAYER BAILEY	Beacon Amphitheatre Salem, Mass.	July 13	\$422,770 \$15-\$45	17,500 \$1,000	Beacon Prods.
BAILEY JOHN MAYER, SHREVE	Northlake Baltimore, Maryland	July 25	\$408,000 \$17.75 (not marked) \$15-\$45	16,750 seated	Merita Concerts

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tains different remixes, including one by Danny Tenaglia, who co-produced part of the album with Tennant and Lowe. The single rose to No. 1 on the Billboard Hot Dance Music Club Play chart. A CD maxi-single with extra songs has also been released. And on July 17, the label released an enhanced CD single, which added the video for "Before." Of the enhanced CD, Gersmase says, "It really is an added value. We feel that even the people who bought the import will want to buy this." She also feels that the different versions will not compete with each other. "There are some buyers who are fanatical. They have to buy everything."

In addition, Germaise says, Pet Shop Boys fans "tend to be intelligent, educated, computer-literate people." To reach them, Atlantic is building a Pet Shop Boys World Wide Web site on the Internet. Dandurand adds that there are already about

five fan-maintained sites, as well as an EMI U.K. site. "We'll be happy to

The radio edit of "Before" is being serviced to alternative, top 40, and college stations; the latter will also receive a promotional disc with an interview with Tennant conducted by Magnetic Field's Stephin Merritt.

Although the Pet Shop Boys have not had a pop hit since their version of "Always On My Mind" went to No. 4 on the Billboard Hot 100 in 1988, Gormalee feels there are some fanatic Pet Shop Boys fans at radio, and the label will get a shot on this record. "You can see how the band did previously, with very, very little promotion and visibility. We're going full-tilt. There's no way this record is not going to go," she says, optimistically.

Although the Pet Shop Boys' mannered dance music does not seem to fit most alternative playlists, Dan-

durand feels that releases from Everything But The Girl, Electronic, and the "Trainspotting" sound-

Tennant says that he and Lowe were conscious of making a dance album. "Our last album, 'Very,' was definitely a high-octane pop album." He adds that with "Bilingual," the duo wanted to do something where "we could experiment more with

He also sees the album as something of a response to the current crop of Britpop bands. "We wanted to do an album that was kind of cosmopolitan in its approach . . . something that encompassed the world." The album was written mostly in

Tennant is not worried about the band being pigeonholed. "There are people who like the Pet Shop Boys who like Mariab Carey, who like house music, who like Nine Inch Nails. I think we do get pegged as alternative or dance or mainstream

But I know there is still a strong call for us out there."

primed retail for the album, keeping outlets abreast of developments. The album packaging should impress, with intricate cover art and a specially colored jewel box. "Bilingual" is one of our prime fourth-quarter releases," Germaise says. "It's going to be very, very aggressively priced and positioned."

Germaise hopes Atlantic's commitment to the Pet Shop Boys will help smooth the duo's feathers. They have a reputation for being difficult, to the extent of barely helping to promote their releases. "We feel that if we can prove to them that we're coming to the party in terms of working this better than their records have been worked before, they'll respond by doing things they haven't done before," she says.

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## YO-YO MA WALTZES TO NEW REALM WITH SONY CLASSICAL RELEASE

(Continued from page 1)

This slightly off-kilter string trio performs a selection of tunes, arranged or composed by O'Connor and Meyer, that have their roots in mountain folk and the Texas hillbilly tradition. But the artists' eyes are on the crossover horizon.

For Ms. "Appalachia Waltz" represents a continuing series of adventures outside the standard classical repertoire. Such excursions are only to be expected, for the solo artist's repertoire is too small to keep such a gifted and intelligent artist happy and engaged forever.

If Ma were a pianist, a violinist, or a conductor, he would have a far broader field in which to play as he, it makes his own opportunities, and his choices are often surprising. Whether he's playing the Bartók violin concertos on an ornate violin held in the cello position, experimenting with Todd Machover's hyper-instruments, commissioning new concertos, or collaborating with jazz singer Bobby McFerrin on the album "Rush," which was recently certified gold by the Recording Industry Assn. of America, Ma is actively engaged in the search for something different and satisfying. The search, he even makes the old stuff new again. "When I go to the 12,000-kilohertz Decca heavenly sounds freer," says the cellist.

Ma is an ideal front-line artist for his label, Sony Classical, whose president, David Geffen, is always looking for ways to record music outside the standard repertoire, appeal to audiences beyond the classical core, and make innovative bridges between the artists on his label.

Of course, as Geffen puts it, "Any record Yo-Yo does has big sales potential." Ma's new five-disc contract, signed this spring, is a case in point. It includes his participation on an all-John Tavener orchestral recording (Tavener just introduced to the musical mysticism of the classical world). It features the success of Górecki's Symphony No. 3, a recording of music by the late Argentinian tango master Astor Piazzolla, and a new release in collaboration with the Chinese-American composer Tan Dun, newly signed to the label, in a work using replicas of Chinese instruments. The work is being prepared to commemorate the Chinese takeover of Hong Kong next year.

"Appalachia Waltz" was born a few years ago when Laraine Fretz, formerly VP of product marketing at Sony Classical, gave Geffen a solo recording by Meyer, a busy player and composer whose music has ranged from participation in the Chamber Music Society of Lincoln Center to membership in a progressive string quartet with such artists as Lyle Lovett, James Taylor, and the Chieftains.

Geffen signed Meyer to the label and suggested that he and Ma work

together. Meyer brought O'Connor—fiddler; classical guitarist; jazz, country, Celtic, and bluegrass performer; and composer of "The Fiddle Concerto," which he recorded for Warner Bros. and plays with orchestras—into the project. "It was a natural fit," Geffon says.

Ma says that the project turned into "a year of getting together with two very special musicians, who on many levels have better ears than I do."



"They have devoted a major part of their lives to going into that tradition," the cellist says. "They spent a lot of time teaching me what that music is like."

The result, a mellow, accessible album that includes such diverse pieces as the wistful, traditional-sounding title track (it's actually by O'Connor in an arrangement by Meyer) and the rhythmically propulsive "Drunal Dhug," plays engagingly with string textures that are as pleasant, if not highly challenging, mix of folk and classical music. And while the cozy, pretty cover art and elegant electronic press kit that evokes a well-heeled rather than poverty-stricken vision of Appalachia have a deliberately classy and classical feel, Sony thinks that this is one of those projects that will reach beyond any classical core audience.

Alexander Miller, VP of marketing for Sony Classical USA, has roots in the pop business and knows where he's going with the release. "We're aggressively marketing this to a very wide audience," Miller says. Radio is a primary target, with triple A, roots music, NPR, classical, and college formats all in the push.

"I think our listeners are going to eat this up," says Rita Houston, music director at roots-music station WFUV New York. "It's definitely a perfect fit for the adventurous music lover, and the adventurous music lover lists to FUV."

Jim Connert, PD at classical KFUO St. Louis, is also enthusiastic about the release. Beyond the classical music, he and his artists are to go anywhere, projects like this have got to increase," he says. "We need them to stimulate our format and our listenership."

Sony has produced a four-track sampler and is hiring a staff to pursue active rotation on commercial stations. The CD will have a listing and post priority for the label at retail.

"We always do well with Yo-Yo's straight classical stuff, and we are a strong bluegrass class of stores, so something like this might do really well," says Eric Vaughan, major-label buyer for the 150-store Wax-

works chain.

Sony is exploring other promotional areas as well in the pop style, unusual for a classical artist, the album will get radio support with Mr. O'Connor, and Meyer playing seven concerts in late October/early November, beginning at Stanford University in Palo Alto, Calif., and finishing with a showcase at the Bottom Line in New York. Ma's first appearance at that venue. The Bottom Line appearance will be followed by a WFUV and Sony is pursuing syndicated radio broadcasts of the concert Nov. 6.

"We're making it nonexclusive in each market, so a classical station, an adult contemporary station, or an Americana station could all broadcast it in the same market," Miller says. Stations will be permitted to retransmit the show before Christmas—which would doubtless help sales over the holiday period and into the new year.

Ma has talked time for a late-night TV talk-show appearance while the band is in Los Angeles and is looking for licensing opportunities in film. A sequel is likely.

Ma says that his reluctance to be introduced to O'Connor and Meyer and for their audiences to meet Ms. One physical step in this direction is a cassette party, to be held with Ms. performances with the Nashville Symphony in September, which will "make overtures to the Nashville and Memphis area," says Miller. The concerts will probably bring a mixed audience, eager to see how these musicians fit together. Ma is a fan of the played plenty of chamber music, but it's not exactly the same. "I love being in a band," he says.

The "Appalachia Waltz" tour was based on one of Ma's heavy concert schedule, most of which still features performances of the tried and true (though he's hoping to take the Thorensen piece on the road as well). But even when he plays the older repertoire, he often finds a way to do it with a new twist. For example, there was a new musical dimension. After reading Albert Schweitzer's thoughts about Bach as a pictorial composer five years ago, Ma began a think differently about each of his cellists, a landmark in the repertoire, which he recorded in 1981. "I always thought all the arts were interrelated and that specialization was not always good for creativity in the humanities," he says.

So Ma is making a film for each of the six suites, collaborating with several artists, including choreographer Mark Morris, Kabuki performer Tammasu, filmmaker François Guérard, and Joe Danes Torvill and Beryl. Beyond the music, the film is just the concept of the film, and Ma says his performances are very different from a decade ago because the visual element of his vision is part of the work. "I've changed and been influenced by a lot of people, including the early-music movement." The film, sponsored in part by PBS and the BBC, will be shown on TV next year, by which time Ma will doubtless have mastered the baroque cello and be ready to record its entire repertoire.

Assistance in preparing this story was provided by Terri Horak.

## Contestant Draft

UNSIGNING ARTISTS AND REGIONAL NEWS  
EDITED BY MELINDA NEWMAN

**GAINEVILLE, FLA.:** Big White Under's winsome vocal harmonies and urgent Bluegrass pop hardly coincide with a growing public hunger for such a sound.

Contestant Eric Steinberg, "You have the success of bands like Hootie & the Blowfish, and you see that what people are craving are mostly and honestly things that books them. We really love writing melodies and songs based around melodies. It's not the typical genre thing." The Underlies, who rapidly sold 2,000 copies of their second CD, "Mud," have gained a loyal Southeastern following. That's thanks to airplay on commercial rock outlets WUGF and WRBX in Gainesville and commercial alternative station WNNX Atlanta, as well as well-received shows in those cities: Orlando's Miami, Tampa, and Fort Myers. The band, formed as

acoustic duo by singer Pat Koch and bassist Dave McMahon in 1985, closed up this year's Florida Jambly Awards with the entertainer of the year honor and four other trophies. The group, expanded to a quartet, has been heard on recent compilation CDs, including the recently released "Florida Music Isn't Just For Breakfast Anymore" and the 1984 disc "Rock The Vote" and "One Foot In The Grove." The name amounts to joke statement of philosophy. "Strip away everything else, and we're all just keeling underwear," Steinberg says.

Contact Sky Siewierski at 941-622-2480.

**BALTIMORE:** "We're in a unique situation," says Jan Wicks guitarist Kevin Gorman, "because we walk the line between what the public perceives a reggae band to be and what we actually are—which is a good live act who can entertain with any rock band." Yet, in the reggae field, this eight-piece band—more-based ensemble (with its rotating horn section, there are 10 members) has no competition. Dancehall, dub, and roots-reggae are given elements, but what truly sets this multidirectional band aside is the incorporation of R&B, Latin, and jazz into its music. Sales of its recent CD, "Peace Be Upon Us," have been so good (well into the thousands) that the band has pushed back the release of its follow-up, "Send The Rain," to the fall. Tracks such as "Tentative Dance," "Judgment Day," and "Sensational Heavy" not only have a lively, bopping, rhythm-heavy feel but also bear an overwhelming musical consciousness. WHPS Annapolis, Md., WTYF Baltimore, and Maryland college stations WGA and WTMJ are still spinning cuts from "Peace Or Flame," as are Philadelphia's WXPJ and WEDJ, and WFHB Bloomington, Ind. From Maine to Florida, Jan Wicks (who also features vocal/saxophonist Natty Rea, vocalist Scotty Warner, guitarist/vocalist Tony Love, keyboardist Brian Gorman, bassist Mike H., drummer Dan Lowe, and percussionist Eric Vincent) smoothly makes the transition from clubs to college and concert halls. Along the way, the band has opened for such reggae luminaries as Burning Spear, Yellowman, and the Roots. "We're a musical family," says Gorman. "Our main focus is to be the best live band we can be and hopefully pull in people who normally wouldn't go to a reggae band. Contact Judd Home Productions at 410-343-4134."

**DALLAS:** Husband and wife team Gabrielle (soul/vocal) and Burrette Douglas (guitar/vocal), better known as Buck Jones, are earning high praise in the Metroplex area for their ability to mesh their particular sounds—he's more throat-punching, she's edgier—and showcases their abilities through live shows and a CD release, "Shogun." Gabrielle Douglas says that being married is an "easy" solution for them when it comes to songwriting. "We're soulful, and we enjoy being together," she says. "When we're in the practice room, we're band members. I know we're keeping it straight because we're going with only one band name." The duo has already played up on Buck Jones, which is rounded out by Cody Lee (drums/vocal) and Tommy Mesador (guitar). Radio stations across Texas have highlighted the band on their regional and local music shows. Here in Dallas, KJGG (the Edge) has picked popular track "Hole In" for rotation. Dallas and KTXQ has featured the band on its "Texas Pulse" releases. Gabrielle Douglas has been nominated for best female vocalist in The Dallas Observer's annual Best of Dallas awards. While listeners have struggled to tag Buck Jones' music, Burrette Douglas just calls it rock'n'roll. "Alternative has become too mainstream. If we're a rock'n'roll band, we've got more freedom to go places. We're rather people make up their own minds." The summer has been spent recording a new CD and expanding the touring schedule to include new dates in Texas, Oklahoma, and Louisiana. Contact Joe Bend's manager, Maryann Cullen at 214-325-9687.

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# THE BRAXTONS *So Many Ways*

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the hit single  
*"So Many Ways"*

Album Produced by: Ermine (Tamar) So So Def Productions, Carl So-Lo (LaToiya) So So Def Productions, "Fly" (Trina) and Sean "Sep" Hall for Roc-A-Fella Productions, Alan "AllStar" Gordon for Head Up Entertainment, Darryl Simmons for Silent Partner Productions, Inc. (Lil' Kim), Scott, Entenza, Under Donald for H.O.P. Productions, "Lolo" Louie Vega and Kenny "Dope" Gonzalez for Matrix et Vibe Productions, Inc. EXECUTIVE PRODUCER: BRYANT HEID.



## Chuck D.'s Life On The Record

*Mercury Set First Solo Effort By Public Enemy Member*

BY HAVELOCK NELSON

NEW YORK—Another page turns in hip-hop history as Mercury Records prepares for the worldwide release of "The Autobiography of Mistachuck," the debut solo album by Chuck D., Public Enemy's steaturned lead voice, in October.

Never a couch potato, D. also has other projects on tap, including a new PE album, tentatively titled "Albino! Of The Park," which he expects will be released sometime in 1997. He says that Bomb Squad producers Eric Sadler and Hank and Keith Shockley, who originally produced the set, will likely be featured on the set.

According to the performer, "The Autobiography Of Mistachuck" represents "an extension of PE's agenda." [However, it] is more groove-oriented, more based on feel." He says, "Whereas PE was based on taking [creative] chances, this solo record takes less chances. Because I don't think a whole lot of heads are ready for a lot of innovation. But you, I could rock the same groove anybody else could, but with more power!"



CHUCK D.

After being signed to Def Jam as a member of PE for nine years, Chuck D. says he negotiated with label CEO Russell Simmons last year to "go elsewhere in the universe with my solo situation."

The rapper met with representative "A" and a visionary, not a reactionary. Since it debuted with "Yo! Bum Rush The Show" in 1987, PE has been on a pro-black mission to examine the roots of racism before suggesting solutions.

However, the main objective of "The Autobiography Of Mistachuck" is "to discuss the 'Big Willie' syndrome," a concept that Chuck D. claims as being "ridiculous." In hip-hop culture, "Big Willie" describes a lifestyle characterized by the quest for money and

luxuries.

The album's first single, "No," which shipped July 24, cuts to the heart of the issue. Chuck D. swiftly runs through a litany of items and philosophies he feels African-Americans should reject.

He says, "The lyrics aren't so much targeted at the artists as toward the people in the business who will fold up the artists' careers."

Other songs on the album include "Mistachuck," which speaks directly

(Continued on page 33)



**Bomb Squad's Brand New Bag.** Ship/Bun CEO Bill Stephans breaks bread with funk/rap band Fat Bag after signing the Boston-based group to his label, which is distributed through Interscope. The act's still-unreleased debut album is scheduled for release in early 1997. Pictured sitting, from left, are Stephany, Fat Bag founder/producer Alexander Alexander, Alexander's partner manager David Connolly Sr., and business manager Al Flamer Sr. Pictured standing, from left, are producers Sem Lopez and Vic Steffens; Fat Bag's members Dave Feusi, Adam Siminoff, George Thomas, Sam Kringer, and Adam Delich; David Connolly Productions marketing director Julie Grant; and Fat Bag's Jeff Weiner and Atila Cole.

## IAAAM's Black Music Month Campaign Needs Industry's Squeaky-Wheel Support

**DO THE RIGHT THING:** Since the beginning of 1996, Billboard has been promoting the efforts of the International Assn. of African American Music (IAAAM) to obtain a congressional resolution recognizing the cultural and economic contributions of African-American music.

Early on, efforts were focused on getting President Clinton to officially proclaim June "Black Music Month." However, congressional resolutions are limited regarding the designation of specific months. As a result, the language of the resolution has been altered and is more general in nature.

"We've been working on President Clinton ever since he took office, nearly four years ago," says IAAAM co-founder Drayna Williams. "He says that he'll sign the resolution, but that we have to do our part and get it through Congress."

To date, 91 congressional members have co-sponsored House Concurrent Resolution 151, enough to bring the proposed resolution to a vote. However, the resolution is in danger of never reaching the House floor because of apparent apathy on the part of Rep. William Goodling, R-Pa., chairman of the House Education and Economic Committee. It is from this committee that the proposed resolution would be introduced to the House floor.

As Speaker of the House, Rep. Newt Gingrich, R-Ga., is gatekeeper for items making it to the floor. And as most informed readers know, Gingrich has his own ideas about what is and is not important to this nation.

"The House leadership has declined to bring the legislation to the floor for a vote because it's just not one of their priorities," says Rep. Chaka Fattah, D-Pa., who is leading the congressional charge to get 151 to the floor for a vote.

"I became involved in this worthwhile issue," Fattah continues, "because one of my constituents [IAAAM] has been working hard to get African-American music recognized for its undeniable economic and cultural significance. The proposed resolution is a noncontroversial bill, and for the Speaker to not bring it to the floor for a vote demonstrates an obvious lack of concern for positive minority activities."

By press time, neither Gingrich nor his office had returned phone calls, and Goodling was not available for comment. A source in Goodling's office wasn't sure if Goodling was aware of the resolution and said that if he was, the congressman hadn't had time to examine it.

However, documents obtained by Billboard that were drafted and distributed by Fattah's office suggest that the offices of Gingrich and Goodling may indeed be aware of the proposed resolution but are stonewalling efforts

for its passage—for whatever reason.

"Dear Colleagues" letters dated Feb. 28 and March 27 were sent by Fattah to members of Congress in an effort to gain support for Resolution 151.

One Republican source on the Hill, who said he had not seen 151, suggested that perhaps it had not been brought to the floor because it was "pressing matters" require the attention of Congress.

IAAAM is in the midst of a letter-writing campaign targeted toward Gingrich and Goodling in an attempt to get them to bring the resolution to the floor for a vote. "We've been mobilizing people around the industry, and the only way this is going to happen is for everybody to write and call in," says IAAAM's Williams.

As it has been in the past, the brass ring is there for black Americans to take. But also, as usual, this has become a situation of whether this fight is important enough for people to draft letters of support. Like anything of value, respect is not something that is freely given; it's earned through hard work. I'm hoping that there are enough people out there with enough pride, spirit, and concern for black music to pick up a pen.

Perhaps Gingrich and Goodling haven't brought the resolution to the floor because it's just not important to their conservative agenda. But if persons working in any African-American-driven genre fail to write or phone in support of 151, it will reinforce the stereotype perception that the black community is a benign force in regard to political issues—even when the issues affect them.

Anyone not helping to send a message to the rest of the country that black music has made significant contributions is demeaning his or her status as a valued component of the music industry.

Black music has made tremendous contributions to entertaining the world. But perhaps more importantly as part of the national and global economy, it has created jobs and generated numerous opportunities for new businesses. Let's inform the rest of the world about what we already know.

**TAKING A STAND:** Fans of the defunct group "Family Stand" won't want to miss "Mick Davis Sings The Family," the debut solo album by Sandra St. Victor. The Warner Bros. set, written and co-produced by the vocalist, is scheduled for release Sept. 24.

Also, Jeff Smith and Peter Lord, who rounded out the Stand trio, take writing and producing credits on the self-titled debut by Avatax/Polydor R&B group Goodfellas. The set is scheduled for release Nov. 5 and features

(Continued on page 33)

## Perspective's Mint Condition Finds Its 'Definition' As A Band

BY J.R. REYNOLDS

LOS ANGELES—When Perspective releases Mint Condition, its third album, "Definition Of A Band," Sept. 17, executive hype consumers will finally get it.



MINT CONDITION

"On their previous releases, people weren't clear that Mint Condition is an R&B band," says Perspective co-founder/producer Terry Lewis. "I never thought this group was a hard sell. We just have to do a better job of educating the consumer."

Mint Condition is fueled by contemporary rhythms and beats but has a distinct '70s-influenced appeal. The act also bears the often-misrecognized prestige of being a self-contained crew—an uncommon commodity for most '90s R&B acts.

Says the group's Larry Wadell, "A lot of people think that because we're signed to [Jimmy 'Jive' Harrie and Terry Lewis'] label that they're producing our albums. But we write and produce all of it ourselves."

Mint Condition, which is managed by Los Angeles-based Lerkin Arnold, consists of keyboardist Wadell, guitarist Homer O'Dell, vocalist/drummer Stokely Williams, saxophonist/keyboardist Jeff Allen, keyboardist Kerin Lewis, and bassist Ricky Kinchen. The group's music is published by the Mint Factory.

The band was formed in 1989 and debuted two years later on Perspective with "Ment To Be," which contained "Breakin' My Heart (Pretty Brown Eyes)" and "Forever In Your Eyes." The tracks peaked at No. 3 and No. 7, respectively, on the Hot R&B Singles chart.

In 1993, the act followed with "From The Mint Factory," which peaked at No. 18 on the Top R&B Albums chart and featured "U Sona Me Swinging," which was No. 2 four weeks on the Hot R&B Singles chart. "From The Mint Factory" sold 286,000 units, according to SoundScan.

Despite the act's respectable performance, executives say Mint Condition has yet to reach its commercial potential. "It's important for this band to develop a fan base because of their nature as a live performance group," says Lewis.

"With so few true soul bands out there, the kind of R&B they perform has become an almost alternative style," Lewis says. "But growing up listening to black bands in the '70s and then playing in one [The Time] in the '80s, I know the richness that a live band can bring. I also know that people want to live

(Continued on page 33)



by J.R. Reynolds





"It was fabulously phat."

Busta Rhymes

"I haven't had that much fun since I don't know when..."

Ron Isley a/k/a Mr. Biggs

"I'm coming back!"

Mona Lisa

Big thanks to VIBE Magazine and all the artists who blew the roof off the biggest Black Music Month celebration ever:

SWV, Isley Brothers, Busta Rhymes, Mint Condition, Monifah, Ill Al Skratz, Lady Saw, Usher, Donell Jones,

DG, 112, J'son, Gina Thompson, Bounty Killer, Skin Deep, Carol Riddick, Tha Truth, Mona Lisa,

Mista, Deborah Cox, Horace Brown, Laumeá, Puff Johnson.

You made it another boomin' success on Pleasure Island at the Walt Disney World Resort.

Here's lookin' forward to next year. Peace.



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# DATA FOLLOWS RHYTHM SECTION

## TINA TURNER

(Continued from page 11)

**THE SINGLE LIFE:** With her third set, "I'm Movin' On" (A&M), due in stores Sept. 10, CeCe Peniston is ready to reclaim the dancefloor with a new groove. Her first single, "Movin' On," has caught on at R&B radio, moving 56-30 on Hot R&B Airplay and debuting at No. 29 on Hot R&B Singles Sales. She earns a combined Greatest Gainer Sales and Airplay Award, moving 61-32 on Hot R&B Singles with more than double the previous week's total points. The cuts began playing on 61 monitored stations, including WLTX Mobile, Ala., WOLZ New Orleans, and WBLX Buffalo, N.Y. Peniston's biggest R&B hit, "Keep On Walkin'," peaked at No. 3 on Hot R&B Singles Aug. 8, 1992.

**T-BOZ OF TLC FAME** goes solo with "Touch Myself" (Rowdy/LaFace/Arista), the first single from the "Fan" soundtrack. With strong first-week sales, it rises in at No. 31 on Hot R&B Singles Sales and No. 44 on Hot R&B Singles. The soundtrack (Rowdy's first) includes Goodie Mob, Monieca, and the Tony Rich Project and moves 81-46 on Top R&B Albums. The film, with Laurence Fishburne and Stephen Baldwin, opened July 19.

**MIAMI'S 2-16 CREW** makes its first post-label splash into the rap arena with "Shake A Lil' Somethin'" (Lil' Jon), the lead single from the forthcoming album of the same name. The single makes its entry at No. 12 on Hot Rap Singles, while entering at No. 66 and No. 44 on Hot R&B Singles and Hot R&B Singles Sales, respectively. Joe Weinberger, president of the year-old label, says, "It's one of the fastest-growing singles I've seen." The album is due in stores Tuesday (10).

**WITH A STEADY BUILD** at retail and radio, "Home" (Rip-It), the first single from sibling vocal quartet U4, moves 65-59 on Hot R&B Singles. The record also moves 70-42 on Hot R&B Singles Sales, thanks to a 24% increase in sales points at 104 core stores. According to the group's managers, their parents used to make them sing when they fought so that they would be in harmony; it looks like that tactic has paid off for them. Currently, 51 monitored stations are supporters, including KMLM St. Louis, WFXX Augusta, Ga., and WYLD New Orleans.

**SINGING THE BLUES:** "The Soul Philosopher," Johnnie Taylor earns this week's Greatest Gainer Award on Top R&B Albums, moving 19-15, thanks to a 10% sales increase at R&B core stores. His current single, "Good Love," the sexiest title track, holds at No. 51 on Hot R&B Singles. Taylor began recording in the early '50s with Chicago gospel group the Highway QCs and went solo in 1961. His current project marks his 18th album to chart in Billboard.

**COLORFUL DEBUTS:** Entering Top R&B Albums at No. 53, "In The Fog" (Vertex) by Colour Club nite Hot Hot nites. The set's first single, "It'll Be All Good," enjoyed a healthy run on Hot R&B Singles, peaking at No. 50.

**WITH A 44% INCREASE** in sales points, Texas rap group 20-F-Life's third album, "Twenty-Two Life" (Immune), garners the Pacesetter award on Top R&B Albums. According to label president Derek Woods, 20-F-Life has a huge following in the Bay Area and the South—the markets to which the release of this project could be attributed. It's planning a 20-F-Life tour with Jive rappers UGK that will begin Sept. 12.

## BUBBLING UNDER HOT R&B SINGLES

THIS WEEK HOT R&B SINGLES	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	LAST WEEK HOT R&B SINGLES	THIS WEEK HOT R&B SINGLES	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	LAST WEEK HOT R&B SINGLES
1	6	2	1	1	6
2	1	3	2	2	1
3	2	4	3	3	2
4	5	5	4	4	3
5	7	6	5	5	4
6	8	7	6	6	5
7	9	8	7	7	6
8	10	9	8	8	7
9	11	10	9	9	8
10	12	11	10	10	9
11	13	12	11	11	10
12	14	13	12	12	11
13	15	14	13	13	12
14	16	15	14	14	13
15	17	16	15	15	14
16	18	17	16	16	15
17	19	18	17	17	16
18	20	19	18	18	17
19	21	20	19	19	18
20	22	21	20	20	19
21	23	22	21	21	20
22	24	23	22	22	21
23	25	24	23	23	22
24	26	25	24	24	23
25	27	26	25	25	24
26	28	27	26	26	25
27	29	28	27	27	26
28	30	29	28	28	27
29	31	30	29	29	28
30	32	31	30	30	29
31	33	32	31	31	30
32	34	33	32	32	31
33	35	34	33	33	32
34	36	35	34	34	33
35	37	36	35	35	34
36	38	37	36	36	35
37	39	38	37	37	36
38	40	39	38	38	37
39	41	40	39	39	38
40	42	41	40	40	39
41	43	42	41	41	40
42	44	43	42	42	41
43	45	44	43	43	42
44	46	45	44	44	43
45	47	46	45	45	44
46	48	47	46	46	45
47	49	48	47	47	46
48	50	49	48	48	47
49	51	50	49	49	48
50	52	51	50	50	49

Substituting Under lists the top 25 singles under No. 100 which haven't yet charted

how to leave it up to America to see where they're going to take. Their taste is not flexible; they stick with a theme, a style of music. I'm not a rapper. I'm not a funk, Jackson-style artist. I'm not a White House or a White House type of person. But I think this music has a chance in America."

Ignorated by the typically tumultuous responses to her spectacular live shows across Europe, she adds, "I'm a performer first, and once you see an album performed, it makes a difference. Once people watch a rapper [listen to it], they'll have a memory of it being performed onstage."

Tony Wadsworth, U.K. managing director of Parlophone, says the label has already seen some initial results from Turner's British dates, the first of which was June 30 at Murrayfield Stadium in Edinburgh, Scotland. "We've been able to roll the campaign around the tour geographically," he says, "and that has worked very well indeed. Over the past two weeks, we've sold another 50,000-60,000 albums in the U.K. alone."

The U.S. version of "Wildest Dreams" is being "repackaged completely" from the version out in other parts of the world, says Wadsworth. Roger Davies, Her U.S. tour and all 10 months away: It is scheduled to begin in May 1997, following dates in Australia in Dec. new and will run until September.

In the meantime, Virgin has the benefit of a major promotional tie-in: Turner has been selected as the spokeswoman for the "Wildest Dreams" U.S. campaign, which launches this September and has a budget of \$20 million. Hanes will also sponsor the 1997 U.S. tour. One of the campaign's goals is to really quite different and explicable, and it adds a little bit more [to] going back to America. And it's a new way of introducing myself to an audience."

Her cover of John Walter's "Missing You" (her current U.K. single, due out in Europe in late August) will be released in the U.S. as the first single on the album. The album, which is being released in the U.S. campaign, includes which are reflected in the new artwork for the American album, "Missing You." The fourth U.K. release from the album, debuted on the U.K. singles chart at No. 12 for the week ending July 27.

The new package also features a different version of "In Your Wildest Dreams," on which Turner shares vocals with soul giant Barry White. The track "The Difference Between Us," which peaked the 11th hour from the original album, will also be added, with production by his writing team, C&A and De La Soul. R&B radio is being serviced with a revamped version of "Smoking Beautiful Remains," featuring new production by format star Jive, although this version is not on the U.S. album.

The stellar lineup of contributors to "Wildest Dreams" also includes writers Sheryl Crow and U2's Bono. The album's guest vocal by Sting on "On Silent Wings" and producer the Roots Shop Boys, Nellie Hooper, and Trevor Horn, who has remixed "Whatever You Want," the second European single, for the album's new version. A special edition of "Wildest Dreams" will be released in the U.K. and continental Europe in September and will consist of the head album plus bonus tracks. CD, including the additional U.S. tracks.

Phil Quattraro, Virgin Records

president/CEO U.S., says the revamped album is "probably more suited to America than anything Tina's made in 10 years. I believe that the strategic combination with the Hanes



The U.K. album cover.

campaign means that we've got the strongest possible chance of taking her to a new audience. She also enhances what the planned broadcast in September of a "60 Minutes" segment on Turner.

"I wanted to extend myself," says the singer about the album project. "I didn't want to sound like myself. I've known basically from my R&B roots, and I made a change with the 'Private Dancer' album. I've tried to make every album since then an album of quality. For listening, these songs sound great."

Twelve years ago, when Turner was signed to Capitol, the U.S. market was a vital part of the overhauling success of Turner's "comeback" record, "Private Dancer," which went five times platinum in America, part of an estimated 11 million in worldwide sales.

## CHUCK D.'S LIFE ON THE RECORD

(Continued from page 20)

to cynics and Chuck D.'s critics about the efforts he has made in the name of promoting hip-hop over the years, including his 1989 tour in 35 countries and visiting 38 countries in "attack governments."

"Horizontal Heretic" features Professor Griff, who called PE in 1989 following a flap over disparaging comments he made in The Washington Times about Jews. "Generation Wreckless" is a song that, according to Chuck D., "drops some words to the wise before we get to the year 2000." Another track, "But Can You Kill The Nigger In You?," is a challenge to "yo," it is produced by Sadler and features soul man Isaac Hayes.

Another veteran, Bomb Squad produced "The Autobiography" by Nas, which is being marketed by Mercury plans to use nontraditional approaches to market "The Autobiography Of Missy Elliott." According to product manager Kim Green, the label will support a 15-city major-market promotional tour in September and October.

"We're working with the fact that Chuck is more of a recording artist," she says. "We're trying to tap into the people who care about his mind, politics, and he will be represented as an artist."

"These aren't the upstart heads," she continues. "We want to secure them, but the truth of the matter is that the head album is more important. Chuck is now much older, and the new heads are checking for [younger] harder rap-

Since then, despite all her Grammy Awards, successful film ventures, and tours, her albums have had diminishing returns in the U.S. while maintaining relatively robust in other territories.

"Break Every Rule" (1986) was platinum in the U.S.; her last regular studio album, "Foreign Affair" in 1989, went gold there. The 1991 compilation "Simply The Best," which topped the charts in 12 countries and sold 4 million copies worldwide, peaked on The Billboard 200 at No. 11. Turner came to Virgin in 1993 with the soundtrack to "What's Love Got To Do With It," the film based on her autobiography, "I, Tina."

Roger [Davies] and I have been friends for many years," says Quattraro. "For whatever reason, he asked if [the soundtrack] could be on Virgin in America. The result was that 'I Don't Wanna Fight' was the biggest song she's had in America for 10 years. That song has given us a platform to build on, and we're going to use it to build on." Tina is August 1966 (though possibly she's over had in her career).

Davies says Turner was a natural fit for the label. "She's been famous for her legs," he says.

The TV commercial was filmed in March. For Turner, the Hanes project "is coming at a perfect time. It's a promotional tool, it's also music."

Davies, widely credited with reviving the singer's career after she had descended from her glories in the '60s to a low point in the '70s and '80s, the culture circuit, says, "I said to Virgin, 'Here's the album. Do whatever remixes and changes you feel you need."

(Continued on page 26)

poet) like Wu-Tang Clan. [But] the beats on the album are great, so they'll [hear] that Chuck's coming with platinum-quality music."

Mercury plans to buy advertising in several hip-hop and alternative music magazines, as well as men's lifestyle periodicals.

A promotional video directed by Kwesi Abdulah will be used to raise awareness. "The clip cost less than \$20,000 [and] is not expensive," says Green. "It looks like 1971."

Green hopes the industry will not ignore the clip simply because it lacks the "silly" style common to hip-hop videos. "It's a statement of Chuck's integrity."

To further gain record-buyers' attention, the label plans to exploit major media sources. Chuck D. will provide commentary at the Democratic and Republican national conventions for BET and MTV, respectively, and will write several magazine guest columns.

"Right now, Essence is looking at him, and our press department is shopping for a hype, or maybe [Chuck] aren't necessarily record-related," says Green.

Mercury also plans to tap into the international media. In late July, Chuck D. flew to London for two days of interviews with journalists from British magazines, including Q, New Musical Express, and NME. He also made an appearance on MTV Europe.



# Hot R&B Airplay

Compiled from a national sample of airplay by radio stations. Data compiled by Radio Traffic Service. 35 R&B stations are included in this chart. A station's airplay is based on the number of times a song is played on the station's R&B playlist. The data is based on the week ending August 16, 1996.

WEEK RANK	TITLE ARTIST (LABEL/COMPETING LABEL)	WEEKS ON CHART	TITLE ARTIST (LABEL/COMPETING LABEL)	WEEKS ON CHART
1	12	★ ★ NO. 1 ★ ★	35	35
1	1	I CAN'T SLEEP BY MY SIDE JAY-Z (RCA/SONY)	35	35
2	2	TEASE ME TEASE ME JAY-Z (RCA/SONY)	36	36
3	3	ONLY YOU JAY-Z (RCA/SONY)	37	37
4	4	MY LOVE YOU SO MUCH JAY-Z (RCA/SONY)	38	38
5	5	THIRSTY JAY-Z (RCA/SONY)	39	39
6	6	HIT ME UP JAY-Z (RCA/SONY)	40	40
7	7	I'LL HOLD THE WORLD JAY-Z (RCA/SONY)	41	41
8	8	MY LOVE JAY-Z (RCA/SONY)	42	42
9	9	RESCUE YOU JAY-Z (RCA/SONY)	43	43
10	10	LOVE JAY-Z (RCA/SONY)	44	44
11	11	YOU JAY-Z (RCA/SONY)	45	45
12	12	GET UP JAY-Z (RCA/SONY)	46	46
13	13	THE CROSSROADS JAY-Z (RCA/SONY)	47	47
14	14	LOVE JAY-Z (RCA/SONY)	48	48
15	15	HOW DO I WANT IT JAY-Z (RCA/SONY)	49	49
16	16	THE THINGS THAT YOU DO JAY-Z (RCA/SONY)	50	50
17	17	BLACKENY MOLASSES JAY-Z (RCA/SONY)	51	51
18	18	KILLING MY SORRY JAY-Z (RCA/SONY)	52	52
19	19	ALL THE THINGS YOUR MAN WOULD DO JAY-Z (RCA/SONY)	53	53
20	20	ALL MY LOVE JAY-Z (RCA/SONY)	54	54
21	21	HE AND THIS SWEET KING OF MINE JAY-Z (RCA/SONY)	55	55
22	22	LADY JAY-Z (RCA/SONY)	56	56
23	23	ELEVENYONE (I & YOU) JAY-Z (RCA/SONY)	57	57
24	24	PARITY LOVE JAY-Z (RCA/SONY)	58	58
25	25	USE YOUR HEART JAY-Z (RCA/SONY)	59	59
26	26	HEAVENLY LOVE JAY-Z (RCA/SONY)	60	60
27	27	YOU'RE THE ONE JAY-Z (RCA/SONY)	61	61
28	28	NEVER TOO BUSY JAY-Z (RCA/SONY)	62	62
29	29	HEAVENLY KISSER JAY-Z (RCA/SONY)	63	63
30	30	BACK TO THE CITY JAY-Z (RCA/SONY)	64	64
31	31	TELL ME JAY-Z (RCA/SONY)	65	65
32	32	IN THE HOOD JAY-Z (RCA/SONY)	66	66
33	33	SO MANY WAYS JAY-Z (RCA/SONY)	67	67
34	34	THINGS WE DO FOR LOVE JAY-Z (RCA/SONY)	68	68
35	35	ANYTHING NO MORE JAY-Z (RCA/SONY)	69	69

Records with the greatest airplay gains. © 1996 Billboard Communications.

## R&B SINGLES A-Z

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
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# Gangsta-Bop Gets the Spitz; Was Dance The Night Away

**H**ANGING TO THE LEFT: Need a breather from the countless mutations and explorations of house, hi-NRG, and acid-jazz, music? Even the most discerning clubbers needs a time out from the same of thing every once in a while. Maybe that's why the relatively new gangsta-bop scene in Los Angeles is picking up so much steam. Gangsta-bop's swing-jazz horns laid out rumbling funk beats. One of the first major recordings to capture this sound is "Mugzy's Move" by Royal Crown Revue (Billboard, June 16), and it is a feast for live music fans. Several cuts into this flawless *Ted Templeman* production and you will feel like you have been transported back in time, skimming around the desert in a hot suit amid clouds of cigar smoke and the



by Larry Flick

early cuts like "Cosmic Sex" and "Bling My Nite" still sound fairly relevant, if no longer adventuresome. More recent jams like "Positive Mindscape" hint that partners Gary Asquith and Danny Bridlett still have an original idea or two. 'Twill be interesting to see where they land next on the creative map, in the meantime, dip into this *Muzo* collection and indulge in a few "You sure don't make 'em like that anymore" memories.

The Los Angeles-rooted Eye-K Records continues to lead the way statewide for the electronic music scene with "Behind The Eye, Volume III," a multi-art album that mines some of the more experimental fare to be found in Frankfurt. Fortunately, the set does not rest on one rhythmic tip, a monotonous vibe prevalent on way too many electronic compilations. Instead, listeners are allowed to cruise from the lush, ruben-like of "The Fairground" by Vernon Wondertland's self-titled track, and Sean Whit, who added his two creative pennies to "No Fate" by Zyon.

Jumping over to a more rugged and raw groove, "Blitzed" (The Fairground Project) documents the tasty musical frolics of those telling away in that U.K. city's potent underground scene. Embracing elements of trip-hop, ambient, and jungle (sometimes all at once), the cuts range from darkly haunting to soulfully soothing. Acts like Coco & the Bean and Blackknized are not only the potential future of clubland, they should also be considered the next wave of influential musicians on R&B radio. In fact, if you have been digg'n on the jams of Daughet, then your next logical musical steps should be toward "Feed'n Fire" by Suga Bullitt and "Yeah, That's It" by Freshly Squeezed. Pioneers for the folks at New York's Shadow Records for bringing the killer jungle sound from the pond into domestic shores. Don't let this disc collect dust on the shelf.

**DIVAS IN THE HOUSE.** Webster's Dictionary defines a "diva" as a prima donna, particularly in relationship to the realm of opera. Well, boys and girls, times have certainly changed. That definition succeeds in capturing only the early element of the current monumental scope of what a diva truly is. "Divas" has become the buzzword of today's generation. It's a way of life, it's an attitude, it's a state of being... the contemporary watermark of power, flair, and heart.

Divas now come in all shapes and sizes. In fact, you cannot swing from a field of popperettes can be an exciting task. And the rule here is boldly proclaiming themselves divas

are tirelessly working to reach that plateau—the premised land of fierce, larger-than-life figures reign supreme and everyone else lives to serve their whims.

There is no need to wonder if the women featured on Eye-K's forthcoming "Dancin' Divas" are real—they truly are. The sound proof, listen closely to the music. And if you any have doubt after that, you are obviously in the wrong room, darling... the course in remedial music appreciation meets down the hall and around the corner.

At casual glance, this clique of performers appears to be too broad for a tight relationship. But deep inspection proves otherwise. Each woman stepping to the mike possesses a voice of daunting range and style to spare. Flexibility is the key to success for singers like Celina Dion, Gloria Esteate, and Ray-J. All are revered for their masterful way with a ballad, but all are equally dexterous in their approach to the more lively material presented here. Dion's "Unison" is an undervalued, hi-NRG classic, while Basia's "Drunk On Love" takes her playful nature and Roger Sanchez's mature house beats. Meanwhile, Esterline's fun version of "Everlasting Love" is but one in her long string of club-entrancing pearls.

And while these heavyweight rock and rollers are followed by a crop of newcomers with the potential for stellar success, Elaine Thomas is a soaring presence on the Kremlins' cut "Euphoria (La-Di-Do)," while Tania Evans smolders on the Culture Beat's "Rhythm Is in the Heart." —LARRY FLICK is by far the act's most viable bid for pop radio success since 1994's "Mr. Vain." Thomas and Evans could both learn about elevating to the next level of vocal prowess from M People front woman Heather Small, who whips through a cover of the Small Faces' classic "Itchycoo Park" (this album is the only which is relevant to the current U.S. hit will appear domestically) with the smooth blend of streetwise edge and sophisticated flair. Her distinctive way with a



**Mellowing Out With Bass.** Loose Cannon troupe Bass is Bass chafed with producer Stuart Mathewman after a recent gig in New York's G.O.B. nightclub. The show is part of the acid-jazz band's ongoing track across the States in support of its debut album, "Memories Of The Soulshack Survivors." Pictured, from left, are Mathewman with Bass is Bass members Vanya, Mystic, and Chica.

lyric is the stuff of future legends. Speaking of legends, "Dancing Divas" is anchored by the input of Liza Minnelli and sometime Sister Sledge front woman Kathy Sledge. Minnelli's version of "Don't Drive Back" deftly straddles the line driving hard camp and pure drama, while Sledge reveals the wonderful effect that time has had on her voice with "Take Me Back To Love," a riotous house anthem that deserves a place alongside "We Are Family" and "He's The Greatest Dancer."

By its close, "Dancin' Divas" will not only have helped you identify the true traits of a diva; it will have put in touch with the diva that lives in your soul. Back in the glory of it all.

**INTO THE GROOVE:** It seems like a lifetime since Vicky Martin has flexed her smoky vocal cords for the public's pleasure, and she has found a fine partner in producer George Morel on "I Love You." This is one of those wonderful records that does not try to be anything more than a good house record. The words and music are bright and simple, the rhythms are appropriately urgent, and the performance is rife with showbawing passion. David Anthony contributes an underground-friendly record that cuts a bit deeper into the culture of current R&B. Available on Morel's Groove On Records.

Another long-absent clubland figure resurfacing in Miami producer Ian Appell. With his upcoming new "That Sound," he issues a firm reminder of the unique house sound that saturated dancefloors several years ago. Due later this month on SFP Records, the track combines his flair for weaving quirky sound loops with rubbery rhythms—while also revealing notable growth as a tunesmith. He is joined by newcomer Clara Vox, who stomps about with tooth-suckin' sass. Let's hope that Appell chooses to stay visible. His groove perspective certainly makes peak-hour programs a whole lot more funky.

Also deliriously house music with fresh vision is producer Kevin Fisher, who dodges every house cliché on "Good Love" by Intrigue. Given such a

straightforward tune and vocals that are mildly reminiscent of Robbie S, the temptation to go for the gloss had to be intense. But Fisher opted for a vibe that incorporated commercial and underground flavors. The result is a tripped-out excursion that helps define his production sound while effectively establishing the act's personality. Each of the four featured remises goes two steps further in creativity than any other record you are likely to encounter right now.

Chicago's quasi-dramatic Ramsa Records is finally about to begin a host of impressive releases that could easily establish a solid clubland image for the label. Best of the batch are "Stake It" by Barbara Douglas, a jaunty pop/houser that gives the young singer plenty of room to swing it up, and "Carol You See," an R&Bette springer that allows BYRD Baret to let his funny and charming personality fly freely.

Speaking of Ramsa, the label is also circulating Shawn Christopher's long-promised "Night For Love." It certainly is worth a spin, if only for the singer's sleek performance. But we must confess that after hearing his glorious acid-jazz version of "Another Sleepless Night" at the recent Billboard Dance Music Summit, nothing will do until that arrangement appears on vinyl.

On the hi-NRG tip, ZYX comes forth with an exhausting array of twirly anthems that includes "Higher" by Love Affair and Chimera's finger-snapping rendition of the Carly Simon chestnut "You're So Vain." The label's most universally appealing single is "Klubbhopping" by Klubbheads, a European floor staple that is destined for similar success here.

Finally, are ya ready for something totally twisted? Check out Han'n's reconstruction of "Oliv' Hiss" as "Big Kiss" by the Shang-Loi. We cannot even begin to properly describe what happens when the deep-house producer dives into a girl-group classic. You must go there yourself... and be prepared to bounce off the walls with glee. The occasion for such a pairing? Columbia's music, olives-laden soundtrack to the must-see film "Stoneval."

## Billboard HOT Dance Breakouts

FOR WEEK ENDING AUGUST 10, 1996

### CLUB PLAY

1. KILLING ME SMOOTH ROBERTO FLORES
2. HOW HIGH VELDRO AUSTIN
3. DON'T TURN YOUR BACK ON ME
4. I WANA DANCE WITH SOMEONE FROM
5. AM YEAH CHICAGO

### MAXI-SINGLES SALES

1. JUST BECAUSE I LOVE YOU VIVA
2. BODY SMASHERS RARE ESSENCE
3. SO MANY WAYS THE BRATONS
4. ONLY YOU KIMARA
5. I WANA DANCE WITH SOMEONE FROM

Sources: Clubs with full-time staff potential. Based on club play or sales reported this week.



## CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE  
OF DANCE CLUB PLAYLISTS

ARTIST

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE (LABEL & NUMBERED/BUYING LABEL)	ARTIST
1	3	1	KEEP ON JUMPIN' (JIVE) (MCA)	***No. 1*** MARATHA WASH & JOSEPH BROWN
2	8	7	YOU'RE MAKIN' ME HIGH (ATLANTIC) (ATL)	• TONY BRAXTON
3	8	7	PROFESSIONAL WIND (ATLANTIC) (ATL)	• TONY AMOS
4	8	8	LET THIS BE A PRAYER (CHRYSLER) (CHRY)	• GOLD GOES SPIRITUAL WITH HELINE TANGIE
5	5	14	IF MADONNA CALLS (SONY) (SONY) (MCA)	• JUNIOR VASQUEZ
6	10	22	STAND UP (JIVE) (MCA)	• LUME TRIBE
7	8	11	LOOKING AT YOU (COLUMBIA) (COL)	• SUNSHINE
8	10	14	CELEBRATE (MCA) (MCA) (MCA)	• EEL MCAL
9	18	25	ARE YOU READY FOR SOME MORE? (STRICTLY) (STRICTLY)	• REEL 2 REAL
10	12	12	THIS IS YOUR NIGHT (TAN) (TAN)	• KING
11	14	20	ONE MORE TIME (KING) (KING)	• DIVAS OF COLOR FEAT. EVELYN "CHAMPAGNE" JAMES
12	17	16	MOVE YOUR BODY (MCA) (STRICTLY) (STRICTLY)	• RUTHECK FEATURING WYMAN
13	9	13	LIFT UP YOUR HANDS (JIVE) (MCA)	• KODUS FEATURING GARY TALLMAN
14	15	18	LEWITICS: FRODO? (MCA) (MCA) (MCA)	• MI-SHELL NEDGECELO
15	13	10	CHA CHA KICK (MCA) (MCA)	• ANMAY VON HELDEN
16	30	39	YOU GOT TO PRAY (GULF) (GULF)	• JIM CARDWELL
17	13	13	CHAINS (MCA) (MCA)	• TINA ARENA
18	23	26	WE GOTTA LOVE (MCA) (MCA)	• KYLE JAC
19	17	16	LOVE SHOT LIVE HERE ANYMORE (MCA) (MCA) (MCA)	• SACHINA
20	27	20	FM IN LOVE (MCA) (MCA)	• GEORGE FORGE
21	28	31	GET THE WORLD ON FIRE (STRICTLY) (STRICTLY)	• L'ETVPE
22	31	32	STAY OUT ALL NIGHT (GULF) (GULF)	• DOCTOR LOVE FEATURING MIND
23	20	9	ALWAYS BE MY BABY (COLUMBIA) (COL)	• MARJAN CAREY
24	21	17	FOR THE LOVE OF YOU (MCA) (MCA)	• JORIAN HILL
25	32	35	CITY (MCA) (MCA) (MCA)	• UMBROZA
26	34	38	KEEP PUSHY (PEPPER) (MCA)	• BORIS DULOGSKO
27	33	34	6 LOVE YOU THE RIGHT WAY (MCA) (MCA)	• BRYON ST. INGALY
28	18	15	KEEP ME HANGIN' ON (MCA) (MCA)	• REBA HENRIKSEN
29	26	25	IN DE Ghetto (MCA) (MCA)	• BAD YARD CLOU FEATURING CRISTAL WATERS
30	37	43	WOMBO (MCA) (MCA) (MCA)	• ANGELIQUE KIDJO
***POWER PICK***				
43	45	46	WALKIN' ON BUMP (PARTY TIME) (MCA)	• GLENN ESTERAN
44	48	49	YALLING OR BUMPIN' (STRICTLY) (STRICTLY)	• THE JAH BOYZ FEAT. SAM SMITH & DANIEL GORDON
45	46	47	STUPID GIRL (MCA) (MCA) (MCA)	• CHASE
46	22	15	ONE BY ONE (REX) (REX)	• GIPSY
47	29	23	GET ON UP (MCA) (MCA)	• JODECI
48	40	45	RHYTHM OF LOVE (GULF) (GULF)	• NATIVE WARRIOR
49	24	11	WRONG (MCA) (MCA)	• EVERYTHING BUT THE GIRL
50	25	27	10 LOVE ME FOR FOREVER (MCA) (MCA)	• MATYSE WYLES
51	25	23	JAZZ IF YOU (STRICTLY) (STRICTLY)	• THE ERICK MCDONALD PROJECT
52	44	44	SPIRITUAL (ATLANTIC) (ATL)	• FRANCES DOLLEY
***HOT SHOT DEBUT***				
43	NEW	1	GIVE ME STRENGTH (PERFECT) (MCA) (MCA)	• JON OF THE RELEASED WOMEN
44	47	48	LONG TRIP RUNNING (OUTHOUT) (MCA) (MCA)	• NICOLE
45	39	37	IT'S TIME TO PARTY (MCA) (MCA)	• MANTROUS FEATURING ALPHEA MULLER
46	39	37	LOVE POWER (COLUMBIA) (COL)	• CLAUDIA CHEN
47	NEW	1	PRIDE (MCA) (MCA) (MCA)	• GYPSY GIGGLES
48	NEW	1	WON'T GIVE UP MY MUSIC (LIVE) (MCA)	• PULSE FEAT. ANTOINETTE ROBERSON
49	NEW	1	I IS WHAT I AM (G) (G) (G)	• MOVEMENT UNDERGROUND
50	NEW	1	DO YOU BELIEVE (MCA) (MCA)	• GUY
51	NEW	1	OLD FASHIONED LOVE (MCA) (MCA)	• POKA JAY

Times listed with the greatest speed at which this music is shown. \* Indicates availability. Catalog number is for vinyl, master copy, or cassette. Music single only or vinyl unavailable. On Latin chart: BMJ (Quality master-single availability) (V) Vinyl master-single availability. (D) CD master-single availability. © 1996, Billboard/EMI Communications

## TINA TURNER

(Continued from page 25)

to make [for North America]. "If you originate any album out of Europe, America is going to want to change it, they'll want to change the cover, or whatever. I'm happy to do that; that doesn't have any effect on it, doesn't work."

"Tina's a huge celebrity in the States," adds the Australian-born, Los Angeles-based Davies. "She's an icon over there—everybody knows Tina Turner, and she's had a movie made about her." He also points to her many successful series of dates in the U.S. at the time of the film's appearance, including seven nights at Radio City

Music Hall in New York and six nights at the Greek Theater in Los Angeles. "But you're only as hot as your current record," he adds, "and radio changes all the time."

"Wildest Dreams" was previewed outside North America by "Goldknakes." Turner's theme song from the last James Bond movie, which became a top 10 hit in the U.K. and many other European territories last November but failed to reach Billboard's Hot 100, 59 on the Hot R&B Singles chart.

"That's water under the bridge," says Quattraro. "It didn't connect for a

variety of reasons. But people perceive Tina in an upward movement."

James Curran, head of music at Soul FM in Leith, Scotland, says, "We targeted the 35-45 age group, but she's much more core artist for that age group. She played in Edinburgh recently [at Murrayfield Stadium], and that really has brought her much further back into focus. That'll have a knock-on effect not just with singles but the album as well, getting off to a slow start. After that performance, no one can fault her. She's a bit of a legend, and there's very few of these left."

Tod MacLennan, senior chart buyer

for the 270-store Virgin Or Price chain, says of the retail performance of "Wildest Dreams," "Initially, sales seemed disappointing, and we thought it was in danger of slipping right. But it held up really well; it's climbed due to the activity of the new single and the tour, and now we're looking at a long-term seller."

As Turner views the long road that stretches ahead for the next year, filled with arena and stadium dates, she says she misses Hilt as the club circuit on which she cut her teeth as a performer. "Someone else asked me if I missed that. I said, 'Are you kidding?' I

worked all my life to pack these stages. I don't think I want to go back."

As for any suggestion of retiring, she has learned never to say never again. "I don't know when I'll ever stop recording," she says. "I still think the time will come when I won't be doing these type of tours, but I'll never put myself into saying, 'This is the last one.' Again."

Wadsworth notes that Parlophone U.K. is considering "Something Beautiful Remains" as a U.K. single for November. "There's a whole lot of contenders [for future singles], but she's, adding with a smile, "This project's got legs."

## MAXI-SINGLES SALES

COMPILED FROM A NATIONAL SAMPLE OF NON-PICT OF SALES REPORTED BY DANCE RETAIL, STORES WHICH REPORT SALES OF NON-PICT OF SALES TO SOURCE/EMI

ARTIST

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE (LABEL & NUMBERED/BUYING LABEL)	ARTIST
1	1	1	HOW TO BE A DANCE FLOOR (MCA) (MCA)	***No. 1*** • THE FIVE FIVE FIVE
2	8	8	ELEVATIONS (MCA) (MCA) (MCA) (MCA)	• OUTRAGE
3	8	14	100 (MCA) (MCA) (MCA) (MCA)	• 112 FEATURING THE NOTORIOUS B.I.G.
4	7	18	C'MON N' RIDE IT (THE TRAM) (MCA) (MCA) (MCA)	• QUAD CITY DYS
5	8	8	YOUNG MANSION (MCA) (MCA) (MCA)	• TONY BRAXTON
6	8	8	IN DE Ghetto (MCA) (MCA) (MCA)	• BAD YARD CLOU FEATURING CRISTAL WATERS
7	12	16	CHILDREN (MCA) (MCA) (MCA)	• ROBERT MILES
8	22	17	WHERE DO YOU GO (MCA) (MCA) (MCA)	• NO MERCY
***HOT SHOT DEBUT***				
9	NEW	1	WHY DOES IT HURT SO BAD? (MCA) (MCA)	• THE NOTORIOUS B.I.G.
***GREATEST GAINER***				
10	34	3	BOYFRIEND (MCA) (MCA)	• CLOUTIER PENSION
11	11	9	MY BOO (MCA) (MCA) (MCA)	• GHOST TOWN CUS
12	6	6	LOUNGIN' (MCA) (MCA) (MCA)	• LL COOL J
13	6	5	2000 (MCA) (MCA) (MCA)	• JAY Z FEAT. FLOYD COOK JR.
14	21	25	TWISTED (MCA) (MCA) (MCA)	• KEITH SWEAT
15	16	18	THE THINGS THAT YOU DO (MCA) (MCA)	• JANA TASHKIN
16	16	5	KEEP ON JUMPIN' (JIVE) (MCA)	• MARATHA WASH & JOSEPH BROWN
17	24	6	IF MADONNA CALLS (MCA) (MCA) (MCA)	• JUNIOR VASQUEZ
18	NEW	1	NEVER GONNA SAY I'M SORRY (MCA) (MCA) (MCA)	• ACE OF BASE
19	11	11	IF I RULED THE WORLD (MCA) (MCA)	• NAS
20	23	15	PROFESSIONAL WIND (ATLANTIC) (ATL)	• TONY AMOS
21	NEW	1	LYNN RING (MCA) (MCA)	• ANNE
22	15	21	THIS IS YOUR NIGHT (TAN) (TAN)	• AMBER
23	26	23	DO YOU MISS ME (MCA) (MCA)	• JOCELYN ENRIQUEZ
24	13	26	ABUSIVE (MCA) (MCA) (MCA)	• TONAL
25	28	4	ONE BY ONE (REX) (REX)	• CHASE
26	22	32	ONE MORE TRY (MCA) (MCA) (MCA)	• KRISTINE H
27	31	30	MACARENA (MCA) (MCA) (MCA)	• LOS DEL RIO
28	14	7	BEFORE (MCA) (MCA) (MCA)	• PET SHOP B.
29	27	18	GET AT ME (MCA) (MCA) (MCA)	• JUNIOR MAFI & FEAT. THE NOTORIOUS B.I.G.
30	29	25	CLOSING SELECTION (MCA) (MCA) (MCA)	• THE ROOTS
31	18	—	BABY LUV (MCA) (MCA)	• GROOVY THORY
32	—	2	SUPERNATURAL (MCA) (MCA)	• CERPHERE
33	NEW	1	SHAKE A LITTLE SOMETHIN' (MCA) (MCA)	• THE LIVE ONE
34	15	28	I LUV IT (MCA) (MCA) (MCA)	• MONTRELL FEATURING SACK RUCK
35	17	3	AMERICA (MCA) (MCA) (MCA)	• A FULL MONTAGNA
36	16	13	TOUCH ME TIGHT (MCA) (MCA) (MCA)	• CASE RAY & TONY BROWN
37	39	46	I CONFESS (MCA) (MCA) (MCA)	• SAMANTHA
38	35	31	YOUR THE ONE (MCA) (MCA)	• SWV
39	NEW	1	I HAVE NO FEAR (MCA) (MCA)	• LIL MONDIE
40	29	13	THE BENEFACTORS (MCA) (MCA) (MCA)	• DE LA SOUL FEAT. COMMON SENSE
41	42	32	RELEASE ME (MCA) (MCA) (MCA)	• ANGELINA
42	NEW	1	BIG LONG JOHN (MCA) (MCA)	• MAD COBRA
43	31	36	LOOKING AT YOU (MCA) (MCA)	• SUNSHINE
44	45	14	THROU' YOUR MIND (MCA) (MCA) (MCA)	• ADAM CLAYTON & LARRY MCELLEN
45	38	2	STAND UP (JIVE) (MCA)	• LUME TRIBE
46	42	39	ARE YOU READY FOR SOME MORE? (STRICTLY) (STRICTLY)	• REEL 2 REAL
47	45	25	WON'T GIVE UP MY MUSIC (MCA) (MCA) (MCA)	• PULSE FEAT. ANTOINETTE ROBERSON
48	45	25	IT IS WHAT I AM (G) (G) (G)	• JODECI
49	33	42	DOWN LOW (MCA) (MCA) (MCA)	• R. KELLY FEAT. RONALD ISLEY
50	NEW	1	LET'S RING (MCA) (MCA) (MCA)	• JONNY 7





**Emmylou links Pat.** Asylum exec Emmylou Harris has signed an exclusive songwriting agreement with Alamo Music Corp./Rondor Music International. Shows, from left, are Alamo Music Publishing VP David Conrad, Harris, Alamo GM Mary Del Scooby, and Harris' manager Murti Hitchcock.



## John Berry Signs New 'Faces' Capitol Set Aims To Make Artist More Recognizable

■ BY DEBORAH EVANS PRICE

**NASHVILLE**—Many country music fans easily recognize John Berry's voice as one of the genre's most distinctive sounds, and they're readily familiar with such hits as "The Love Amazes Me" and "Standing On The Edge Of Goodbye."

But the artist, his label, and his management admit that they are not sure if fans recognize the face, the voice, and the songs as all belonging to Berry. They have plans to change that identity crisis with his Sept. 17 release, "Faces," on Capitol.

"Most people know my songs and

recognize my name and know my music," Berry says. "But they don't pull all that together... That's what we are working on now."

**WSIX Nashville** PD Dave Kelly believes Berry will benefit from a strong marketing campaign.

"If there was more marketing of John himself, I feel like he would

be the award-winning artist that I felt like he should have been this past year at the award shows," Kelly says. "John's songs have always performed extremely well, and unfortunately there has been a little hint of [people] not really knowing who it is. They know the songs, but they don't know who he is. And I think he's one of the most phenomenal artists there's right now."

Berry's manager, David Corlew,

president of Corlew O'Grady says the music on "Faces" should reinforce Berry's recognizability factor. "With this record, John really searched his soul and wanted to cut music that came right from his heart, and so we ended up with was a project that reflected not only the music that is in him but his influences," Corlew says.

"There are some uptempo, rockin' songs and some ballads, and [the song] 'I Give My Heart' with the orchestra was something very much wanted to do... and he went in with a 16-piece string section and sang it live. John also cut some songs that were probably more country than anything he has ever done, but it wasn't a forced deal. He wanted to do it. He had a vision for this record from day one. He knew how he wanted to cut it, and you can truly say this is a John Berry project."

Berry says he feels the name "Faces" is appropriate for the album, because when he listens to it he can

(Continued on page 31)

## Glen Campbell Sounds Off On Country Music, Bryan White, Down Under

**LIKE A RHINESTONE COWBOY**, Glen Campbell remains the youngest-looking 60-year-old performer around. Campbell, who lives in Phoenix and performs at his theater in Brandon, Mo., was in town for a few days, so Nashville's *Scene* asked down Music Row to his offices for a visit. He was playing his Takamine guitar as he ushered us in, and he's obviously still got the chops that once made him one of the most sought-after session players in the business. He will be the subject of one of Ralph Emery's "The Ask And Times Of..." documentaries on TNN, which airs Aug. 15 at 8 p.m. and midnight EDT. "I'm not telling the bad stuff," Campbell jokes.

The writer and singer says he will start phoning back his *Scene* schedule next year. "It's like getting up and plowing every morning," he says. "And I know what it's like to get up and plow. I did 10 shows a week last year. I took the summer off this year because it's too hot and there's not enough traffic. Spring and fall are good. The best thing about Brandon is that all the venues were built for music." He says he's cutting an album for the U.K.'s Carlton Home Entertainment, which will feature pop standards such as "Bridge Over Troubled Water," "Ebb Tide," and "Foolish."

Campbell, who first appeared on *Billboard's* country charts in 1962, says that in watching country music's evolution over the past decades, he's struck by how much things remain the same. "When I did [the] 'Time I Got To' [Phoebus] and [Wichita Lineman] and [Gambler] and had the TV show [The Glen Campbell Goodtime Hour], [and] was doing the pop-country kind of sound, they mistook that 'til it just totally went out. Then that ushered in the [Urban Cowboy] sound, and then came the bar acts and they've overdone that. Now it's going to go into the Bryan White kind of thing. He has got staying power, unlike a lot of the people they just stick out there. We're very blessed with Bryan... good-looking kid and a good singer. And look at the [Tim] McGraw kid, he's good. But the industry mistle it. Look at the pop scene; it [has] got down to a beat and no chords and so melody—nup. But people want to hear some music. They don't want to hear some conjured-up style."

"It's got to come from the heart," he continues. "Otherwise, you're riding the tide and then you won't be around tomorrow. That's one reason I don't want to do Brandon anymore. I'm forfeiting my life to be in town and work and I haven't been out there for five years. It's easier, too. Go to Australia, up on the Gold Coast. It's beautiful, and there's a huge population. You can go up there to a really

beautiful setting, the Football Club, stay there for three days. Then you go to the club in Perth, do one show, and then go out to play golf."

Campbell's TV show, which ran from 1968 to 1972, pioneered country music's network TV. He says that two things contributed to the demise of such programming: videos and TV executives. "The networks are just like the record companies. They go in and tell an artist what to do and try to manufacture them. At CBS, they came to me and said to cut down on the country acts. I said, 'Look, the numbers are there. Why do you want to change it?' They said, 'Well, we think it's too country.' They don't get it. They want to do what they want to do."

**VINCE GILL** bids his annual Vinny charity tournament Aug. 12-13 at the Golf Club of Tennessee here. The event, which benefits Tennessee Junior Golf, will feature such artists as Chet Atkins, Andy Granth, Larry Stewart, and John Michael Montgomery... Nashville jazz label Bluebird... Records has started holding live in-store performances by some of its artists at Hochstadt Music here... Katherine Woods joins the RCA Label Group as VP of legal and business affairs. She was with the Music Row law firm of Jack, Lyon and Jones... It appears that at least 22,000 people attended the Fruit of the Loom All-Star Country Fest '96 on July 19 near Atlanta, making it the all-time largest such country music affair.

The Christmas season begins Sept. 17, when Artist and RCA ship Christmas albums. Artists' Star Of Wonder: A Country Christmas Collection" is a multi-artist anthology. The RCA title is Alabama's second Christmas album... Tracey Lawrence will host the 14th annual Academy of Country Music Bill Boyd Golf Classic on Oct. 21 at the De Bell Golf Course in Burbank, Calif. The tourney benefits the U.S. Marshall Foundation for Leukemia, Cancer and AIDS Research and the Los Angeles Shriners Hospital for Crippled Children. The entry fee is \$300.

Gill will again back the Country Music Assn. annual awards show Oct. 2 at the Grand Ole Opry House. CBS is looking for the show's... The International Bluegrass Music Assn.'s World of Bluegrass Week takes place Sept. 23-29 in Owensboro, Ky. The year's annual trade show, music awards show, and fest will include a golf tournament, a concert and cruises. The awards show is slated for Sept. 26 at RiverPark Center. The trade show will be at the Ramada Resort and Convention Center, and the fest will be in English Park.

## Ty England's Second RCA Set Aims To Capture Live Sound

**NASHVILLE**—One of the most difficult tasks for any artist and his or her producer is to create a recording that reflects the energy and personality of a live performance. As his goal in the studio to record his sophomore RCA disc, Ty England's went was to put together a project that more accurately captured his stage personality. With "Two Ways To Fall," due out Sept. 17, England and the team at RCA feel he has hit the mark.

"My first record was done with Garth Funda, when I was, but I was more like... I would just put my guitar and play for you. [Until] that point, the only band I'd played in [was] Garth's," England says of his years in Garth Brooks' band. "I'd never had a band of my own... A year on the road doing my own performances with my band, I think, partly influenced this album."

By the time England went into the studio to record his second album, Funda had become head of RCA Nashville and England was looking for a new producer. With input from RCA Label Group (RLG) chairman Joe Galante, England decided on Byron Gallimore and James Stroud.

"These guys created a more live-sounding record. I'm real proud of it and I'm happy with the way it turned out," England says. "There was probably a more limbo and loose [atmosphere] in the studio. I think we went in with the idea that we wanted an aggressive album. I felt like that's what we needed. My show on the road have been going unbelievably well and that with aggressive edge. After seeing how the road shows are going, I think we didn't have an album like we are making these shows."

Gallimore agrees that the goal was creating more of a live sound. "When

they came to us about producing Ty, they wanted [the album] to be more live. I think we've been successful in that, and happening, like his stage show," he says. "So it's a little bit different style of [a record], a little bit more energy to it."

Galante concurs. "His shows have lots of energy and attitude," Galante says, "and the record reflects that. We tried to create this energy, edge, and attitude on the record so it mirrored what he did live... It wasn't too much of a stretch for me, trying to do what was going to happen for radio. This was a matter of trying to capture that energy of what he does live."

England's 1995 self-titled debut introduced him to country radio with the singles "Should've Asked Her Faster" (which peaked at No. 3 on Hot Country Songs) and "Trucks" (September '96). "Smoke In Her Eyes," and "Redneck Son" (which peaked at No. 44 and No. 65, respectively). The first album was a very good album, but I think it was our wonderful radio world, we didn't have the depth on the radio singles side. We certainly had enough ballads, but we didn't have [enough uptempo songs] to really hit the mainstream marketplace... Ty worked his butt off and he did everything he was supposed to do, and certainly the label did the same thing, but we weren't able to get over that hump. Had we had other [songs] that were as good as he didn't have 'Should've Asked Her Faster,' it might have been different. So [for] this record, we made sure we had loads

(Continued on page 32)



by Chet Flippo





# Billboard **HOT COUNTRY** SINGLES & TRACKS

FOR WEEK ENDING AUGUST 10, 1996

COMPILED FROM A NATIONAL SAMPLE BY AIRPLAY SUPPLIED BY  
BROADCAST DATA SYSTEMS. RADIO TRACK SERVICE (800) COUNTRY STATIONS  
ARE ELECTRONICALLY MONITORED 24 HOURS A DAY. 7 DAYS A  
WEEK. SONGS RANKED BY NUMBER OF DETECTIONS

WEEK RANK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	WEEKS ON CHART
1	1	17	<b>CARRIED AWAY</b> I'M NOT A CARRIED AWAY (BROTHER)	<b>GEORGE STRAIT</b> COLUMBIA TRISTAR	1
2	5	14	<b>ON A GOOD NIGHT</b> ON A GOOD NIGHT (BROTHER)	<b>WIDE HAYES</b> COLUMBIA TRISTAR	2
3	1	20	<b>DON'T LET ME STARTED</b> DON'T LET ME STARTED (BROTHER)	<b>RETT ARNETT</b> COLUMBIA TRISTAR	3
4	4	15	<b>THAT'S WHAT I GET FOR LOVIN' YOU</b> THAT'S WHAT I GET FOR LOVIN' YOU (BROTHER)	<b>DIMONDIO RIO</b> COLUMBIA TRISTAR	4
5	13	13	<b>THEN YOU CAN TELL ME GOODBYE</b> THEN YOU CAN TELL ME GOODBYE (BROTHER)	<b>NEAL MACDON</b> COLUMBIA TRISTAR	5
6	2	16	<b>CAROL MONET</b> CAROL MONET (BROTHER)	<b>ROCHELLE</b> COLUMBIA TRISTAR	6
7	8	10	<b>ONLY ON DAYS THAT END IN 'Y'</b> ONLY ON DAYS THAT END IN 'Y' (BROTHER)	<b>CLAY WALKER</b> COLUMBIA TRISTAR	7
8	9	11	<b>I AM THAT MAN</b> I AM THAT MAN (BROTHER)	<b>BROOKS &amp; DUNN</b> COLUMBIA TRISTAR	8
9	11	8	<b>SHE NEVER LETS IT GO TO HER HEART</b> SHE NEVER LETS IT GO TO HER HEART (BROTHER)	<b>JIM MCGRAW</b> COLUMBIA TRISTAR	9
10	12	13	<b>IT'S MIDNIGHT CINQUELLE</b> IT'S MIDNIGHT CINQUELLE (BROTHER)	<b>GARTH BROOKS</b> COLUMBIA TRISTAR	10
11	13	25	<b>GUYS DO IT ALL THE TIME</b> GUYS DO IT ALL THE TIME (BROTHER)	<b>TRACY BRIND</b> COLUMBIA TRISTAR	11
12	7	4	<b>NO ONE NEEDS TO KNOW</b> NO ONE NEEDS TO KNOW (BROTHER)	<b>SHANIA TWAIN</b> COLUMBIA TRISTAR	12
13	14	21	<b>I DON'T THINK I WILL</b> I DON'T THINK I WILL (BROTHER)	<b>JAMES BOWMAN</b> COLUMBIA TRISTAR	13
14	6	3	<b>TREAT HER RIGHT</b> TREAT HER RIGHT (BROTHER)	<b>SAWYER BROWN</b> COLUMBIA TRISTAR	14
15	15	23	<b>GRAVIN' WATER TO A DROWNING MAN</b> GRAVIN' WATER TO A DROWNING MAN (BROTHER)	<b>LEE ROY PARNELL</b> COLUMBIA TRISTAR	15
16	17	22	<b>ALANNAH WITH MY HEART</b> ALANNAH WITH MY HEART (BROTHER)	<b>CONTRAST</b> COLUMBIA TRISTAR	16
17	22	37	<b>BIG GUITAR</b> BIG GUITAR (BROTHER)	<b>BLACKBURN</b> COLUMBIA TRISTAR	17
18	17	34	<b>SO MUCH FOR PRETENDING</b> SO MUCH FOR PRETENDING (BROTHER)	<b>BRYAN WHITE</b> COLUMBIA TRISTAR	18
19	23	25	<b>LEARNING AS YOU GO</b> LEARNING AS YOU GO (BROTHER)	<b>BUCK TREVINO</b> COLUMBIA TRISTAR	19
20	25	35	<b>LIVING IN A MOMENT</b> LIVING IN A MOMENT (BROTHER)	<b>TY HERNDON</b> COLUMBIA TRISTAR	20
21	29	22	<b>THERE'S A GENTLE IN TEXAS</b> THERE'S A GENTLE IN TEXAS (BROTHER)	<b>TRACY BRIND</b> COLUMBIA TRISTAR	21
22	26	36	<b>THAT GIRL'S BEEN SPININ' ON ME</b> THAT GIRL'S BEEN SPININ' ON ME (BROTHER)	<b>SLICK RILEY</b> COLUMBIA TRISTAR	22
23	26	34	<b>IT'S LOVELY OUT THERE</b> IT'S LOVELY OUT THERE (BROTHER)	<b>JOE FOSTER</b> COLUMBIA TRISTAR	23
24	30	30	<b>YOU CAN'T LOSE ME</b> YOU CAN'T LOSE ME (BROTHER)	<b>KEITH HILL</b> COLUMBIA TRISTAR	24
25	32	32	<b>HOME</b> HOME (BROTHER)	<b>ALAN JACKSON</b> COLUMBIA TRISTAR	25
26	32	32	<b>ARE WE IN TROUBLE NOW</b> ARE WE IN TROUBLE NOW (BROTHER)	<b>RANDY TRAVIS</b> COLUMBIA TRISTAR	26
27	33	38	<b>TO BE A LADY</b> TO BE A LADY (BROTHER)	<b>TRACY BRIND</b> COLUMBIA TRISTAR	27
28	32	38	<b>JOHN LADDER</b> JOHN LADDER (BROTHER)	<b>MARK WELLS</b> COLUMBIA TRISTAR	28
29	31	35	<b>MY MARIA</b> MY MARIA (BROTHER)	<b>BROOKS &amp; DUNN</b> COLUMBIA TRISTAR	29
30	30	39	<b>BLUE CLEAR SKY</b> BLUE CLEAR SKY (BROTHER)	<b>GEORGE STRAIT</b> COLUMBIA TRISTAR	30
31	31	41	<b>YOU'RE NOT IN KINGS ANYMORE</b> YOU'RE NOT IN KINGS ANYMORE (BROTHER)	<b>JOE DE MESSINA</b> COLUMBIA TRISTAR	31
32	43	1	<b>WORLDS APART</b> WORLDS APART (BROTHER)	<b>ONCE GILL</b> COLUMBIA TRISTAR	32
33	42	3	<b>LOVE'S A LIE</b> LOVE'S A LIE (BROTHER)	<b>TRISHA YOLLAND</b> COLUMBIA TRISTAR	33
34	45	5	<b>BELIEVE ME BABY I DO!</b> BELIEVE ME BABY I DO! (BROTHER)	<b>PATTY LOVELESS</b> COLUMBIA TRISTAR	34
35	18	19	<b>A THOUSAND TIMES A DAY</b> A THOUSAND TIMES A DAY (BROTHER)	<b>JOE FOSTER</b> COLUMBIA TRISTAR	35
36	32	44	<b>A WOMAN'S TOUCH</b> A WOMAN'S TOUCH (BROTHER)	<b>JOE FOSTER</b> COLUMBIA TRISTAR	36
37	19	43	<b>WHOLE LOTTA GON</b> WHOLE LOTTA GON (BROTHER)	<b>JOE FOSTER</b> COLUMBIA TRISTAR	37
38	42	50	<b>THREAT HER RIGHT</b> THREAT HER RIGHT (BROTHER)	<b>SAWYER BROWN</b> COLUMBIA TRISTAR	38

WEEK RANK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	WEEKS ON CHART
39	45	46	<b>SUDDENLY SINGLE</b> SUDDENLY SINGLE (BROTHER)	<b>TERRI CLARK</b> COLUMBIA TRISTAR	39
40	46	3	<b>VITAL</b> VITAL (BROTHER)	<b>SAMMY KERSHAW</b> COLUMBIA TRISTAR	40
41	51	66	<b>STARS OVER TEXAS</b> STARS OVER TEXAS (BROTHER)	<b>TRACY LAWRENCE</b> COLUMBIA TRISTAR	41
42	40	56	<b>THE MAKER SAID TAKE HER</b> THE MAKER SAID TAKE HER (BROTHER)	<b>ALABAMA</b> COLUMBIA TRISTAR	42
43	36	18	<b>HEAVEN HELP MY HEART</b> HEAVEN HELP MY HEART (BROTHER)	<b>WYTHONA</b> COLUMBIA TRISTAR	43
44	38	24	<b>BY MY SIDE</b> BY MY SIDE (BROTHER)	<b>LEAH MORRIS &amp; JON RANDALL</b> COLUMBIA TRISTAR	44
45	35	25	<b>WRONG PLACE, WRONG TIME</b> WRONG PLACE, WRONG TIME (BROTHER)	<b>MARK CHESNUTT</b> COLUMBIA TRISTAR	45
46	41	37	<b>ME AND YOU</b> ME AND YOU (BROTHER)	<b>KENNY CHESNUTT</b> COLUMBIA TRISTAR	46
47	47	48	<b>REDNECK GAMES</b> REDNECK GAMES (BROTHER)	<b>JEFF FOXWORTH WITH ALAN JACKSON</b> COLUMBIA TRISTAR	47
48	55	63	<b>CHANCE MY MIND</b> CHANCE MY MIND (BROTHER)	<b>MARK CHESNUTT</b> COLUMBIA TRISTAR	48
49	52	62	<b>MORE THAN YOU'LL EVER KNOW</b> MORE THAN YOU'LL EVER KNOW (BROTHER)	<b>TRAVIS TRITT</b> COLUMBIA TRISTAR	49
50	57	2	<b>THE ROAD YOU LEAVE BEHIND</b> THE ROAD YOU LEAVE BEHIND (BROTHER)	<b>DAVID LEE STEWART</b> COLUMBIA TRISTAR	50
51	58	64	<b>WHY CAN'T YOU</b> WHY CAN'T YOU (BROTHER)	<b>LARRY STEWART</b> COLUMBIA TRISTAR	51
52	55	75	<b>MISSING YOU</b> MISSING YOU (BROTHER)	<b>THE MARYKATERS</b> COLUMBIA TRISTAR	52
53	61	55	<b>NOBODY'S GIRL</b> NOBODY'S GIRL (BROTHER)	<b>MICHELLE WRIGHT</b> COLUMBIA TRISTAR	53
54	59	52	<b>THAT WAS NIM (THIS IS NOW)</b> THAT WAS NIM (THIS IS NOW) (BROTHER)	<b>JOE FOSTER</b> COLUMBIA TRISTAR	54
55	58	58	<b>HIGH LONESOME SOUND</b> HIGH LONESOME SOUND (BROTHER)	<b>JOE FOSTER</b> COLUMBIA TRISTAR	55
56	58	64	<b>I NEVER STOPPED LOVIN' YOU</b> I NEVER STOPPED LOVIN' YOU (BROTHER)	<b>STEVE COOK</b> COLUMBIA TRISTAR	56
57	58	42	<b>HONKY TONKIN'S WHAT I DO BEST</b> HONKY TONKIN'S WHAT I DO BEST (BROTHER)	<b>MARTY STUTTS &amp; TRAVIS TRITT</b> COLUMBIA TRISTAR	57
58	58	42	<b>NEW!</b> NEW! (BROTHER)	<b>TY GUNN</b> COLUMBIA TRISTAR	58
59	59	2	<b>WHAT WILL YOU DO WITH ME</b> WHAT WILL YOU DO WITH ME (BROTHER)	<b>WESTERN FLIGHT</b> COLUMBIA TRISTAR	59
60	59	32	<b>ONCE I WAS THE LIGHT OF YOUR LIFE</b> ONCE I WAS THE LIGHT OF YOUR LIFE (BROTHER)	<b>STEPHANIE BENTLEY</b> COLUMBIA TRISTAR	60
61	59	2	<b>GOODNIGHT SWEETHEART</b> GOODNIGHT SWEETHEART (BROTHER)	<b>DAVID KERSH</b> COLUMBIA TRISTAR	61
62	61	53	<b>STARTING OVER AGAIN</b> STARTING OVER AGAIN (BROTHER)	<b>REBA MCKENZIE</b> COLUMBIA TRISTAR	62
63	61	53	<b>I JUST MIGHT BE</b> I JUST MIGHT BE (BROTHER)	<b>LORRIE MORGAN</b> COLUMBIA TRISTAR	63
64	61	53	<b>NEW!</b> NEW! (BROTHER)	<b>SHANIA TWAIN</b> COLUMBIA TRISTAR	64
65	61	53	<b>NEW!</b> NEW! (BROTHER)	<b>DAVID RAIL</b> COLUMBIA TRISTAR	65
66	61	53	<b>NEW!</b> NEW! (BROTHER)	<b>DAVID RAIL</b> COLUMBIA TRISTAR	66
67	61	53	<b>NEW!</b> NEW! (BROTHER)	<b>DAVID RAIL</b> COLUMBIA TRISTAR	67
68	61	53	<b>NEW!</b> NEW! (BROTHER)	<b>DAVID RAIL</b> COLUMBIA TRISTAR	68
69	61	53	<b>NEW!</b> NEW! (BROTHER)	<b>DAVID RAIL</b> COLUMBIA TRISTAR	69
70	61	53	<b>NEW!</b> NEW! (BROTHER)	<b>DAVID RAIL</b> COLUMBIA TRISTAR	70
71	61	53	<b>NEW!</b> NEW! (BROTHER)	<b>DAVID RAIL</b> COLUMBIA TRISTAR	71
72	61	53	<b>NEW!</b> NEW! (BROTHER)	<b>DAVID RAIL</b> COLUMBIA TRISTAR	72
73	61	53	<b>NEW!</b> NEW! (BROTHER)	<b>DAVID RAIL</b> COLUMBIA TRISTAR	73
74	61	53	<b>NEW!</b> NEW! (BROTHER)	<b>DAVID RAIL</b> COLUMBIA TRISTAR	74
75	61	53	<b>NEW!</b> NEW! (BROTHER)	<b>DAVID RAIL</b> COLUMBIA TRISTAR	75
76	61	53	<b>NEW!</b> NEW! (BROTHER)	<b>DAVID RAIL</b> COLUMBIA TRISTAR	76
77	61	53	<b>NEW!</b> NEW! (BROTHER)	<b>DAVID RAIL</b> COLUMBIA TRISTAR	77
78	61	53	<b>NEW!</b> NEW! (BROTHER)	<b>DAVID RAIL</b> COLUMBIA TRISTAR	78
79	61	53	<b>NEW!</b> NEW! (BROTHER)	<b>DAVID RAIL</b> COLUMBIA TRISTAR	79
80	61	53	<b>NEW!</b> NEW! (BROTHER)	<b>DAVID RAIL</b> COLUMBIA TRISTAR	80
81	61	53	<b>NEW!</b> NEW! (BROTHER)	<b>DAVID RAIL</b> COLUMBIA TRISTAR	81
82	61	53	<b>NEW!</b> NEW! (BROTHER)	<b>DAVID RAIL</b> COLUMBIA TRISTAR	82
83	61	53	<b>NEW!</b> NEW! (BROTHER)	<b>DAVID RAIL</b> COLUMBIA TRISTAR	83
84	61	53	<b>NEW!</b> NEW! (BROTHER)	<b>DAVID RAIL</b> COLUMBIA TRISTAR	84
85	61	53	<b>NEW!</b> NEW! (BROTHER)	<b>DAVID RAIL</b> COLUMBIA TRISTAR	85
86	61	53	<b>NEW!</b> NEW! (BROTHER)	<b>DAVID RAIL</b> COLUMBIA TRISTAR	86
87	61	53	<b>NEW!</b> NEW! (BROTHER)	<b>DAVID RAIL</b> COLUMBIA TRISTAR	87
88	61	53	<b>NEW!</b> NEW! (BROTHER)	<b>DAVID RAIL</b> COLUMBIA TRISTAR	88
89	61	53	<b>NEW!</b> NEW! (BROTHER)	<b>DAVID RAIL</b> COLUMBIA TRISTAR	89
90	61	53	<b>NEW!</b> NEW! (BROTHER)	<b>DAVID RAIL</b> COLUMBIA TRISTAR	90
91	61	53	<b>NEW!</b> NEW! (BROTHER)	<b>DAVID RAIL</b> COLUMBIA TRISTAR	91
92	61	53	<b>NEW!</b> NEW! (BROTHER)	<b>DAVID RAIL</b> COLUMBIA TRISTAR	92
93	61	53	<b>NEW!</b> NEW! (BROTHER)	<b>DAVID RAIL</b> COLUMBIA TRISTAR	93
94	61	53	<b>NEW!</b> NEW! (BROTHER)	<b>DAVID RAIL</b> COLUMBIA TRISTAR	94
95	61	53	<b>NEW!</b> NEW! (BROTHER)	<b>DAVID RAIL</b> COLUMBIA TRISTAR	95
96	61	53	<b>NEW!</b> NEW! (BROTHER)	<b>DAVID RAIL</b> COLUMBIA TRISTAR	96
97	61	53	<b>NEW!</b> NEW! (BROTHER)	<b>DAVID RAIL</b> COLUMBIA TRISTAR	97
98	61	53	<b>NEW!</b> NEW! (BROTHER)	<b>DAVID RAIL</b> COLUMBIA TRISTAR	98
99	61	53	<b>NEW!</b> NEW! (BROTHER)	<b>DAVID RAIL</b> COLUMBIA TRISTAR	99
100	61	53	<b>NEW!</b> NEW! (BROTHER)	<b>DAVID RAIL</b> COLUMBIA TRISTAR	100

# Billboard **Top Country Singles Sales**

FOR WEEK ENDING AUGUST 10, 1996

WEEK RANK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	WEEKS ON CHART
1	1	1	<b>BLUE</b> BLUE (BROTHER)	<b>LEAH MORRIS</b> COLUMBIA TRISTAR	1
2	2	3	<b>REDECK GAMES</b> REDECK GAMES (BROTHER)	<b>JEFF FOXWORTH WITH ALAN JACKSON</b> COLUMBIA TRISTAR	2
3	3	3	<b>THAT GIRL'S BEEN SPININ' ON ME</b> THAT GIRL'S BEEN SPININ' ON ME (BROTHER)	<b>SLICK RILEY</b> COLUMBIA TRISTAR	3
4	4	3	<b>MY MARIA</b> MY MARIA (BROTHER)	<b>BROOKS &amp; DUNN</b> COLUMBIA TRISTAR	4
5	5	3	<b>I DO HOPE</b> I DO HOPE (BROTHER)	<b>PAUL BRANDT</b> COLUMBIA TRISTAR	5
6	6	3	<b>BY MY SIDE</b> BY MY SIDE (BROTHER)	<b>LORRIE MORGAN &amp; JON RANDALL</b> COLUMBIA TRISTAR	6
7	7	3	<b>GUYS DO IT ALL THE TIME</b> GUYS DO IT ALL THE TIME (BROTHER)	<b>MINDY MCORADY</b> COLUMBIA TRISTAR	7
8	8	3	<b>I'M NOT SUPPOSED TO LOVE YOU ANYMORE</b> I'M NOT SUPPOSED TO LOVE YOU ANYMORE (BROTHER)	<b>BRYAN WHITE</b> COLUMBIA TRISTAR	8
9	9	3	<b>LIVING IN A MOMENT</b> LIVING IN A MOMENT (BROTHER)	<b>TY HERNDON</b> COLUMBIA TRISTAR	9
10	10	3	<b>I AM THAT MAN</b> I AM THAT MAN (BROTHER)	<b>BROOKS &amp; DUNN</b> COLUMBIA TRISTAR	10
11	11	3	<b>SO MUCH FOR PRETENDING</b> SO MUCH FOR PRETENDING (BROTHER)	<b>BRYAN WHITE</b> COLUMBIA TRISTAR	11
12	12	3	<b>THERE'S A GENTLE IN TEXAS</b> THERE'S A GENTLE IN TEXAS (BROTHER)	<b>TRACY BRIND</b> COLUMBIA TRISTAR	12
13	13	3	<b>TREAT HER RIGHT</b> TREAT HER RIGHT (BROTHER)	<b>SAWYER BROWN</b> COLUMBIA TRISTAR	13

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND  
BACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY  
SoundScan

WEEK RANK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	WEEKS ON CHART
1	1	18	<b>ON A GOOD NIGHT</b> ON A GOOD NIGHT (BROTHER)	<b>WIDE HAYES</b> COLUMBIA TRISTAR	1
2	2	22	<b>IF I WERE YOU</b> IF I WERE YOU (BROTHER)	<b>TERRI CLARK</b> COLUMBIA TRISTAR	2
3	3	11	<b>I LIKE IT, I LOVE IT</b> I LIKE IT, I LOVE IT (BROTHER)	<b>JIM MCGRAW</b> COLUMBIA TRISTAR	3
4	4	2	<b>STARS OVER TEXAS</b> STARS OVER TEXAS (BROTHER)	<b>TRACY LAWRENCE</b> COLUMBIA TRISTAR	4
5	5	18	<b>DADDY'S MONEY</b> DADDY'S MONEY (BROTHER)	<b>ROCHELLE</b> COLUMBIA TRISTAR	5
6	6	18	<b>MY HEART HAS A HISTORY</b> MY HEART HAS A HISTORY (BROTHER)	<b>PAUL BRANDT</b> COLUMBIA TRISTAR	6
7	7	18	<b>VIDUALMEANT TO BE</b> VIDUALMEANT TO BE (BROTHER)	<b>SAMMY KERSHAW</b> COLUMBIA TRISTAR	7
8	8	21	<b>JACOB'S LADDER</b> JACOB'S LADDER (BROTHER)	<b>MARK WELLS</b> COLUMBIA TRISTAR	8
9	9	18	<b>HEADS CAROLINA, TAILS CALIFORNIA</b> HEADS CAROLINA, TAILS CALIFORNIA (BROTHER)	<b>JOE DE MESSINA</b> COLUMBIA TRISTAR	9
10	10	18	<b>BONE AINT WHERE HE'S IN</b> BONE AINT WHERE HE'S IN (BROTHER)	<b>SHANIA TWAIN</b> COLUMBIA TRISTAR	10
11	11	18	<b>MORE THAN YOU'LL EVER KNOW</b> MORE THAN YOU'LL EVER KNOW (BROTHER)	<b>TRAVIS TRITT</b> COLUMBIA TRISTAR	11
12	12	20	<b>HYPNOTIZE THE MOON</b> HYPNOTIZE THE MOON (BROTHER)	<b>CLAY WALKER</b> COLUMBIA TRISTAR	12

©Records with the greatest sales gains this week. ©Recording Industry Assn. of America certification for sales of 500,000 units. ©AIA certifies the sales of 1 million units, with multiplatinum labels indicated by the following symbols: 1 (Platinum), 2 (Double Platinum), 3 (Triple Platinum), 4 (Quadruple Platinum), 5 (Pentaplatinum), 6 (Hexaplatinum), 7 (Septaplatinum), 8 (Octaplatinum), 9 (Nonaplatinum), 10 (Decaplatinum).

©Records with the greatest sales gains this week. ©Recording Industry Assn. of America certification for sales of 500,000 units. ©AIA certifies the sales of 1 million units, with multiplatinum labels indicated by the following symbols: 1 (Platinum), 2 (Double Platinum), 3 (Triple Platinum), 4 (Quadruple Platinum), 5 (Pentaplatinum), 6 (Hexaplatinum), 7 (Septaplatinum), 8 (Octaplatinum), 9 (Nonaplatinum), 10 (Decaplatinum).



COUNTRY  
COUNTRY  
COUNTRY

by Wade Jensen

**REARVIEW TWENTIES:** Scott Strait racks up his 25th No. 1 on RCA Country's "Carried Away," which rises 2-1 with an increase of more than 500 spins. **Geoff Borchetta**, senior VP of promotion at MCA Nashville, says Strait is better than ever, citing the success of Strait's most recent No. 1 songs, "Blue Clear Sky" and "Check You Or No," as well as the unprecedented sales of the multiple anthology "Straight Out Of The Box" (No. 50). Borchetta says that the response to "Carried Away" "disintegrates" the popular theory that ballads receive less airplay during spring and summer, and he recalls how Vince Gill's "When I Call Your Name" hit its stride in the warm months of 1990.

"When you have a major song, the weather makes no difference," Borchetta says. The Gill track peaked at No. 2 in the Aug. 11, 1990, issue. "We're still working 'Blue Clear Sky' when 'Carried Away' hit the chart," he adds. "It became a tidal wave that we had no control over."

"Carried Away" peaked on country radio before "Blue Clear Sky" peaked on its airplay list in the June 8, 1990, issue. "Carried Away" entered at No. 73 on May 18, and Borchetta says the decision to ship early came after polling country programmers via fax. "We were cautious about shipping 'Carried Away' too soon, but the chart reassured us that it wouldn't be problematic."

"Carried Away" is spinning in heavy rotation (more than 35 plays per week) at 96 of our 158 monitored stations, including WUSN Chicago, KSNB San Francisco, and WFOP Portland, Maine.

**MORE BALLAD PROOF:** Kenny Chesney's "Me And You" leaves our Pace-setter trophy on Top Country Albums, rising 72-61 with a 16% increase. Speaking of the title track from that set, Ken Van Durand, promotion VP at BNA, says Chesney has finally hit ballad with a reaction record. Van Durand says the track (54-47) gained unsolicited airplay at KRGH Houston, where Chesney hasn't enjoyed airdrop support until now. From that early play, Van Durand says, Houston became a leading sales market for the Chesney title, followed by Dallas, Minneapolis, and Oklahoma City. Over the single was serviced to radio, sales began gathering in Charlotte, N.C., Nashville, and Indianapolis. Chesney's single is being detected at 96 monitored stations, including KMLE Phoenix, WNOE New Orleans, and KRMD Shreveport, La.

Meanwhile, Greatest Guitars honors on Top Country Albums go to Charlie Daniels for his "Sage Hen" package (Oxley), which rises 1-1. Phil Spector, national sales director at Sony Music in Nashville, says Daniels' increase is due to a mailpiece promotion at Best Buy.

**JOHN R. SEYTON:** Lyle Lovett (Curb/MCA) is starting to ride again at country radio. Singles from Lovett's "Road To Emsonade" will be worked at country radio by the newly formed Curb/Universal promotion staff (Billboard, July 6), which serviced a five-song sampler from the Lovett set to country stations the week of July 22. **Gerrie McDowell**, VP of promotion for Curb's National, says Lovett's "Road To Emsonade" is the single. A single for that set is being detected at WYTD Roanoke, Va., KYNG Dallas, KMPS Seattle, and KYCW Seattle. Unsolicited airdrop for Lovett's "Private Conversations" is detected at WISY Pittsburgh, WKIS Miami, and KPFI Wichita, Kan.

Meanwhile, KVOO Tulsa, Okla., is airing another track from set, "That's Right, You're Not From Texas." Lovett's album, which now stands at No. 10 on Top Country Albums, bowed at No. 4 in the July 6 issue.

## JOHN BERRY

(Continued from page 29)

see the faces of all the artists who have influenced him. He cites Charlie Rieb, Kenny Loggins, Charlie Daniels, and Lynyrd Skynyrd, among others.

Believing it has a record that represents the many sides of Berry's talent, Capitol has a variety of things planned to draw attention to the reissues as a factor that makes the release different than that Capitol is issuing the CD with three different covers.

"It was my wife's idea," Berry says. "She is very innovative, and originally our idea was to do three [total] different covers, but marketing-wise, to draw attention to the reissues as a factor that makes the release different than that Capitol is issuing the CD with three different covers."

pleasant."

Berry says the label is also doing something a little different with the video for the first single, "Change My Mind." "The video has two different endings," he says. "One is a happy ending, and [in] the other I'm left alone. The premise of the video is 'I'm a wanderer, and I have been a wanderer for kids, and my wife is a wanderer. All the wanderers are my band members, and all the counselors are their wives or girlfriends, and we have two different ones or friends of ours. It was great to film. We had a blast.'"

Another key component of Capitol's marketing is a back-to-back radio launch concert from Nashville Sept. 17, syndicated to radio via SRS Entertainment. Berry will perform the

## COUNTRY SINGLES A-Z

## PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

71E Philadelpia - Eassey Day (Shant Music Inc.)  
72 TITL 2 IN A LANTANA (Don Casals, MusicMasters, BMI)  
73 AND WE'RE IN THE HOUSE (Don Casals, BMI)  
74 HARRY'S LIES (Harry's Lies, BMI)  
75 BLUE CLEAR SKY (Capitol Music, BMI)  
76 HARRY'S LIES (Harry's Lies, BMI)  
77 HARRY'S LIES (Harry's Lies, BMI)  
78 HARRY'S LIES (Harry's Lies, BMI)  
79 HARRY'S LIES (Harry's Lies, BMI)  
80 HARRY'S LIES (Harry's Lies, BMI)  
81 HARRY'S LIES (Harry's Lies, BMI)  
82 HARRY'S LIES (Harry's Lies, BMI)  
83 HARRY'S LIES (Harry's Lies, BMI)  
84 HARRY'S LIES (Harry's Lies, BMI)  
85 HARRY'S LIES (Harry's Lies, BMI)  
86 HARRY'S LIES (Harry's Lies, BMI)  
87 HARRY'S LIES (Harry's Lies, BMI)  
88 HARRY'S LIES (Harry's Lies, BMI)  
89 HARRY'S LIES (Harry's Lies, BMI)  
90 HARRY'S LIES (Harry's Lies, BMI)  
91 HARRY'S LIES (Harry's Lies, BMI)  
92 HARRY'S LIES (Harry's Lies, BMI)  
93 HARRY'S LIES (Harry's Lies, BMI)  
94 HARRY'S LIES (Harry's Lies, BMI)  
95 HARRY'S LIES (Harry's Lies, BMI)  
96 HARRY'S LIES (Harry's Lies, BMI)  
97 HARRY'S LIES (Harry's Lies, BMI)  
98 HARRY'S LIES (Harry's Lies, BMI)  
99 HARRY'S LIES (Harry's Lies, BMI)  
100 HARRY'S LIES (Harry's Lies, BMI)

## TY ENGLAND

(Continued from page 29)

of those commercial records on the upstroke side, and I think we did an equal job on the ballad side. So it's a very well-rounded statement of Ty and his music."

The first single, "Irresistible You," went to country radio July 22 and debuted this week at No. 60 on the Hot Country Songs chart. "I love it," he says. "I like it," says KWKH Shreveport, La. PD Buck Ewing. "I haven't heard a lot of the new stuff from Ty, but what I do like is, like, we're playing the single already. It's one of our top ten rotations."

Dale Turner, VP of promotion for RLG, says he and his colleagues are pleased with the single's initial reaction to country radio. Turner says RCA's regional promotion reps used a variety of ways to deliver the single to stations. One regional delivery was in the company of three "irresistible" models. Another delivered the single accompanied by a stand-up of England. Photos were taken of the regional sales and station personnel, and they are being used in ads and flyers to promote the album.

Turner says the label also plans to draw attention to the album by other means, including tying it with the Future Farmers of America (FFA). England will perform at the FFA's 175th anniversary. In conjunction with his performance, RCA will give away cassette singles to page interviewees at the event.

England's music will also be part of a syndicated SRS Entertainment radio special that will air Labor Day weekend; it is being billed as a "virtual radio event." In conjunction with his performance, RCA will give away cassette singles to page interviewees at the event.

In addition to touring, England's manager, Bob Doyle of Bob Doyle and Associates, and his booking agency,

61 HARRY'S LIES (Harry's Lies, BMI)  
62 HARRY'S LIES (Harry's Lies, BMI)  
63 HARRY'S LIES (Harry's Lies, BMI)  
64 HARRY'S LIES (Harry's Lies, BMI)  
65 HARRY'S LIES (Harry's Lies, BMI)  
66 HARRY'S LIES (Harry's Lies, BMI)  
67 HARRY'S LIES (Harry's Lies, BMI)  
68 HARRY'S LIES (Harry's Lies, BMI)  
69 HARRY'S LIES (Harry's Lies, BMI)  
70 HARRY'S LIES (Harry's Lies, BMI)  
71 HARRY'S LIES (Harry's Lies, BMI)  
72 HARRY'S LIES (Harry's Lies, BMI)  
73 HARRY'S LIES (Harry's Lies, BMI)  
74 HARRY'S LIES (Harry's Lies, BMI)  
75 HARRY'S LIES (Harry's Lies, BMI)  
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100 HARRY'S LIES (Harry's Lies, BMI)

Agency for the Performing Arts, are lining up other opportunities for exposure, including England's first acting role in a film set to begin shooting this fall.

As with all country artists, however, radio is the key, and England, Galante, and Turner all feel there are numerous possibilities for upcoming success off the album. "My very favorite is 'Two Ways To Fall,'" England says. "It [has] kind of a modern day Don Williams feel to it, and I love it. I think it should be a single. 'Surre' is another one of my favorite songs. It was written

(Continued on page 34)

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COUNTRY MUSIC  
SOURCEBOOK  
1996



**Billboard.**  
FOR WEEK ENDING AUGUST 10, 1985

FOR WEEK ENDING AUGUST 10, 1994

## TOP COUNTRY ALBUMS

COMPILED FROM A NATIONAL SAMPLE  
OF RETAIL STORE AND WAREHOUSE  
REPORTS COLLECTED, COMPILED, AND  
PROVIDED BY SoundScan.

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
			LEARN A NUMBER OF SINGLES (SEE DISCOUNTED LIST PRICE OR EQUIVALENT FOR CASSETTES)		
***NO. 1***					
1	1	1	LEANN RIMES CLUBE 17551 (12 96) 95 96	3. WALK OF NO. 1 BLUE	1
2	2	2	77 SHANIA TWAIN & MURRAY CLOSELY 57596 (12 96) 16 96	THE WOMAN IN ME	1
3	3	3	14 GEORGE STRAIT & MCA 13 429 (12 96) 96 96	BLUE CLEAR SKY	1
4	4	4	15 BROOKS & DUNN & HENRY 14612 (12 96) 15 96	BODYFEELIN'	1
5	5	5	13 MINOY MCCREARY & HENRY 16536 (12 96) 15 96	TEN THOUSAND ANGELS	1
6	6	7	40 ALAN JACKSON & HENRY 12603 (12 96) 96 96	THE GREATEST HITS COLLECTION	1
7	7	5	27 TRACY LAWRENCE & ATLANTIC 55966 (12 96) 15 96	TIME MARCHES ON	1
8	9	10	54 JEFF FOSWORTH & WARNER BROS. 11447 (12 96) 16 96	GAMES REDNECKS PLAY	1
9	12	12	85 GARTH BROOKS & CAPITOL 14496 (12 96) 16 96	THE HITS	1
10	8	6	6 LYLE LOVETT CLUBE 11406 (12 96) 16 96	THE ROAD TO ENSENADA	4
11	11	13	33 LARRY BRANKIN & CAPITOL 14496 (12 96) 16 96	FRESH HORSES	3
12	10	8	9 NEAL MCCOY ATLANTIC 18007 (12 96) 16 96	NEAL MCCOY	7
13	13	11	8 VINCE GILL MCA 11427 (12 96) 96 96	HIGH LONESOME SOUND	3
14	15	18	38 BRYAN WHITE & HENRY 14612 (12 96) 16 96	BETWEEN NOW AND FOREVER	7
15	16	17	26 REDCHIEF COLUMBIA 17550 (12 96) 16 96	REDCHIEF	16
16	17	15	7 PAUL BRANDT NEWMAN 14496 (12 96) 16 96	CALM BEFORE THE STORM	16
17	18	—	2 RICK TRAVIS COLUMBIA 17550 (12 96) 16 96	LEARNING AS YOU GO	17
18	18	15	7 TIM MCGRAW & CLUBE 17550 (12 96) 16 96	ALL I WANT	1
19	18	4	5 WADE HATES COLUMBIA 17550 (12 96) 16 96	ON A GOOD NIGHT	11
20	20	22	34 WYNNONA & CLUBE 12996 (12 96) 16 96	REVELATIONS	2
21	22	21	8 RHETT AINSWORTH DECCA 11406 (12 96) 16 96	SOMEBODY NEW	13
22	20	11	70 TONY KEITH AMAR 32112 (12 96) 16 96	BLEU MOON	8
23	26	28	4 FAITH HILL & WARNER BROS. 45077 (12 96) 16 96	IF MATTERS TO ME	4
24	24	25	48 COLLIN AYER & HENRY 14612 (12 96) 16 96	I THINK ABOUT YOU	5
25	21	36	8 LORRIE MORGAN AMAR 32112 (12 96) 16 96	GREATER NEED	8
26	25	23	51 TERRI CLARK & MERCURY 14496 (12 96) 16 96	SEVERE CLARK	13
27	28	27	6 JAMES BONDY & HENRY 14612 (12 96) 16 96	WHAT I WAVE TO YOU	27
28	27	26	12 SAMMY KERSHAW MERCURY 14496 (12 96) 16 96	POLITICAL PUNY AND PUNY	17
29	30	29	123 TIM MCGRAW & CLUBE 17550 (12 96) 16 96	NOT A MOMENT TOO SOON	1
30	32	31	36 VINCE GILL & MCA 11447 (12 96) 16 96	SOUNDINGS	3
31	30	20	202 GEORGE STRAIT & MCA 12612 (12 96) 16 96	PURE COUNTRY (SOUNDTRACK)	1
32	29	28	8 WILLIE NELSON & SUNDOWN 11447 (12 96) 16 96	SPIRIT	26
33	40	45	13 JEFF FOSWORTH & HENRY 14612 (12 96) 16 96	YOU MIGHT BE A REDNECK IF	1
34	36	35	112 VINCE GILL & MCA 11447 (12 96) 16 96	WHEN LOVE FINDS YOU	2
35	40	44	122 TRACY BYRD & MCA 12612 (12 96) 16 96	NO GRADUARY MAN	3
36	38	39	18 BRYAN WHITE & HENRY 14612 (12 96) 16 96	BRYAN WHITE	13
37	41	37	46 TRAVIS TRUITT & HENRY 14612 (12 96) 16 96	GREATEST HITS - FROM THE BEGINNING	3
38	38	37	41 CLAY WALKER & GARY 14496 (12 96) 16 96	HYPOCRISY THE MOUN	1

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	PEAK POSITION
39	39	2	JOHN MICHAEL MONTGOMERY & THE JAGGED LIPS	JOHN MICHAEL MONTGOMERY	1
40	35	12	DAVID LEE MURPHY	GETTING OUT THE GOOD STUFF	12
41	37	33	THE MAVERICKS	MUSIC FOR ALL OCCASIONS	19
*** GREATEST GAINER ***					
42	54	50	CHARLIE DANIELS	SUPER HITS	42
43	41	36	JOE DEDY MELISSA	JOE DEDY MELISSA	22
44	52	55	ALABAMA	GREATEST HITS VOL. 38	8
45	44	42	ALISON KAUFAS	NEW THAT IVE FOUND YOU A COLLECTION	2
46	48	46	BLACKHAWK	STRONG ENOUGH	4
47	38	34	NEIL DIAMOND	TENNESSEE MOON	3
48	42	41	PATTY LOVELESS	THE TROUBLE WITH THE TRUTH	10
49	38	106	WILLIE NELSON & CLOUTYER	SUPER HITS	34
50	51	53	REBA MCKENTEE	GREATEST HITS VOLUME TWO	21
51	45	47	LONESTAR	LONESTAR	11
52	53	54	JUNIOR BROWN	SEMI-CRAZY	32
53	50	49	GEORGE STRAIT	STRAIT OUT OF THE BOX	8
54	47	46	SANTYER BROWN	THIS THING CALLED WANTY AND WANTY IT ALL	30
*** HOT SHOT DEBUT ***					
55	NEW	1	SUZIE BODGESS	GIVE ME SOME WHISKY	55
56	53	52	REBA MCKENTEE	STARTING OVER	1
57	56	51	DAVID LEE MURPHY	UP WITH A BANG	10
58	57	64	JEFF FOXWORTH	LIVE	57
59	59	55	VARIOUS ARTISTS	HOT COUNTRY	56
60	60	60	BROOKS & DUNN	BRAND NEW MAN	3
*** PACESETTER ***					
61	72	45	KENNY CHESNEY	MY AND YOU	46
62	65	65	LITTLE TEXAS	REAR END	17
63	61	57	LORRIE MORGAN	GREATEST HITS	5
64	58	43	MARTY STURT	HOBBSY TOMMY'S WHAT I DO BEST	27
65	68	62	ALABAMA	SUPER HITS	65
66	68	72	CLERUS T. JUD	I LOVED THIS RECORD	66
67	62	62	TRACIE ADAMS	DREAMY OUT LOUD	60
68	61	67	MAL TICHUM	THE PITS	43
69	64	58	MARTINA MCGIBBE	WILD ANGELS	17
70	70	63	CONFEDERATE RAILROAD	GREATEST HITS	81
71	73	78	TRACY BYRDE	LOVE LESSONS	8
72	89	67	OLAHMO RHO	IF	34
73	89	127	DIAMOND	BLACKHAWK	5
74	75	72	LEE ROY PARNELL	WE ALL GOT SOME THINGS	28
75	71	44	BILLY ELISH	IT'S WHAT I DO	10

\*Albums with the greatest sales gains this week. ■Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. \*Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked ED and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Week ending / Month ending / Year-to-date / All-time total. © Copyright 1998 by SoundScan Inc., a division of Nielsen Entertainment & Media Research Inc.

## Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND  
RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**  
FOR WEEK ENDING AUGUST 10, 1996

WEEK	LAST WEEK	ARTIST	ALBUM	WEEKS ON CHART	PEAK POSITION	TITLE	WEEKS ON CHART
1	1	<b>PATSY CLINE</b> <sup>1</sup>	<b>"MCA 1747 17-10-12 2012</b>	22	1	<b>12 GREATEST HITS</b>	279
2	2	<b>HANK WILLIAMS, JR.</b> <sup>1</sup>	<b>"COLUMBIA 17-10-12 1960-61</b>	1	1	<b>GREATEST HITS VOL. 1</b>	85
3	3	<b>SHANIA TWAIN</b> <sup>1</sup>	<b>"CAPRICORN 17-10-12 1995</b>	1	1	<b>SHANIA TWAIN</b>	69
4	4	<b>HANK WILLIAMS</b> <sup>1</sup>	<b>"MCA 1747 17-10-12 1950-51</b>	24	1	<b>HANK WILLIAMS GREATEST HITS</b>	72
5	5	<b>THE CHARLIE DANIELS BAND</b> <sup>1</sup>	<b>"EPIC 17-10-12 1967-68</b>	1	1	<b>A DECADE OF HITS</b>	69
6	6	<b>PATSY CLINE</b> <sup>1</sup>	<b>"MCA 1747 17-10-12 1950-51</b>	1	1	<b>THE PATSY CLINE STORY</b>	66
7	7	<b>GEORGE JONES</b> <sup>1</sup>	<b>"EPIC 17-10-12 1960-61</b>	1	1	<b>GEORGE JONES</b>	252
8	12	<b>JEFF FOWNRIGHT</b> <sup>1</sup>	<b>"CAPRICORN 17-10-12 1960-61</b>	1	1	<b>THE REDNECK TEST VOLUME 43</b>	27
9	8	<b>GEORGE STRAIT</b> <sup>1</sup>	<b>"MCA 1747 17-10-12 1960-61</b>	1	1	<b>GREATEST HITS VOL. 2</b>	271
10	11	<b>GARY BROOKS</b> <sup>1</sup>	<b>"CAPRICORN 17-10-12 1960-61</b>	1	1	<b>NO FENCES</b>	38
11	7	<b>REBA MCKENZIE</b> <sup>1</sup>	<b>"MCA 1747 17-10-12 1960-61</b>	1	1	<b>GREATEST HITS</b>	271
12	10	<b>GEORGE STRAIT</b> <sup>1</sup>	<b>"MCA 1747 17-10-12 1960-61</b>	1	1	<b>GEORGE STRAIT'S GREATEST HITS</b>	267

TIME	LAST WEEK	THIS WEEK	ARTIST	ALBUM	WEEKS ON CHART
14	13	JEFF FORDWORTH	SAUGHING HYPERA 3700 (14 98 91 90)	SOLD OUT VOLUUME 80	5
15	20	KENNY ROBERTS	CAPITAL, NASHVILLE 48108 (19 0915 90)	TWENTY GREATEST HITS	123
16	20	CHARLIE BROOKS	CAPITAL, NASHVILLE 48108 (19 0915 90)	THE OANCE	20
17	18	WAYNE JENNINGS	A & M, ROCKY 17 0611 90	GREATEST HITS	136
18	JONN MICHAEL MONTGOMERY	ALPINE, BILLYEAGLES (19 0615 90)	LIFE'S A DANCE	35	
19	17	OWEN PATRICK	ATLANTIC, ATLANTA 43401 (19 0615 90)	THIS TIME	29
20	18	TOBY KEITH	ATLANTIC, ATLANTA 43401 (19 0615 90)	TOBY KEITH	17
21	15	BILLY RAY CYRUS	ATLANTIC, ATLANTA 43401 (19 0615 90)	SOME GUY	63
22	22	ALABAMA	A & M, ROCKY 17 0611 90	CHAMP BEATS	7
23	23	KATHY WHITLEY	A & M, ROCKY 17 0611 90	GREATEST HITS	119
24	24	ALABAMA	A & M, ROCKY 17 0611 90	GREATEST HITS VOL. 1	16
25	25	MARINA MCRIE	A & M, ROCKY 17 0611 90	THE WAY THAT I AM	35

Catalog albums are older titles, which are registering significant sales. © 1996, Billboard/BPI Communications and SoundScan, Inc.



## Hot Latin Tracks

[illegible]

## Artists & Music

*Latin*  
**Notas**

by John Lawner

**EXPOSING BRAZIL:** CD Expo 96, held July 17-21 at the Riocentro Pavillion near Rio de Janeiro, Brazil, was an unusual, uniquely Brazilian happening that may end up being one of the most important industry events in Latin America (see story, page 3).

Event organizers Feiras De Amostras Da Guanabara Eventos Internacionais (FAG) and Innova Produções Artísticas say that 156,000 people attending the five-day event spent nearly \$15 million on CDs and audio/video equipment; Sony Music Brazil alone sold 320,000 units. The first day of the event was open to professionals by invitation only.

Thousands stood in lines that reached 100 feet. No problem. The CDs were going cheap (as low as \$6), and the unusual blend of sight and sound kept most of those cumped out in the slow-moving queues entertained even as the labels labored to replenish fast-moving stock. Many of the showy label stands feature stages where consumers could bump and grind to uptight acts. An exit poll conducted by EAG revealed that Sony had the most excited stand.

CD Expo 96 was particularly beneficial for small Brazilian indies, which found the event to be an excellent avenue for connecting with retail clients, consumers, and potential international customers. Nearly everyone left the expo with smiles and, perhaps, a slight loss of hearing.

That's because the proximity of the exhibition stands,

which blurred out energetic sounds, to the showered rooms, where recording artists were performing, creating a stenatoric cacophony that reverberated madly through the massive open-air concrete structure. But somehow, the overwhelming din was not annoying because it seemed to signal that Brazil's recording industry has found reason to create some noise. Poised to become the sixth-biggest record market in the world, Brazil is set to step out into the global music stage as a source of repertoire. About two dozen savvy non-Brazilian record-industry professionals could be seen networking with an assortment of Brazilian indie for potential deals.

Certainly, the presence of a large food court, an arts-and-crafts section, and areas where artists signed autographs suggested that this expo was organized as much for the consumer as for the domestic entertainment industry.

Event organizers promise to provide more space between stands for next year's event, which will be held in July at RioCentro. The '98 fair is slated to be staged in São Paulo, home to 40% of the Brazilian recording market. Organizers note that industry panels will be held separately from the expo in the future. An extra day for professionals to conduct business is being planned, as well.

The display space is expected to grow from 40,000 to 66,000 square feet for CD Expo '97, as several noted hold-outs from this year—EMI Brasil, Virgin Brasil, and Lojas Americanas—have pledged participation.

The extensive, generally positive coverage of the event by the local media helped to boost the expo's image within Brazil. Because of the expo, the domestic record industry has finally established a friendly face with consumers, while selling nearly 1 million units.

The Brazilian labels now would like to show how warm  
(Continued on next page)

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# Artists & Music

## NOTAS

(Continued from preceding page)

they can be with the global record industry. They should get their chance at CD Expo '97.

**EXPO NOTES:** If there was any doubt that Spanish-language music is happening in Brazil, all you had to do was hang out at Sony's stand, where music fans bobbed and gyrated to remixed tracks by Ricky Martin and Shakira. Incidentally, during the week of CD Expo '96, Shakira cut four tracks in Portuguese for an upcoming album... Brazil is quickly becoming a huge market for dance music of all stripes, no matter the language. And Brazilian spinners are impressive. Unlike their staid counterparts, who seem incapable of performing their craft if a song does not bower around 130 beats per minute, Brazilian DJs Nitely rely on pumping house grooves to choppy warble remixes to "We rock 'n' roll"... A Fan Fair-like atmosphere existed at the expo, as Brazilian artists mixed and mingled with admirers and executives. Among those on hand were Caetano Veloso, Tim Maia, Paula Toller of

Kid Abelha, Zéila Duncan, and members of Legião Urbana.

**HAIL CÉSAR:** Who is the newly anointed star of Brazilian pop music? None other than MZA/Polygram's richly gifted Chico César. A native of the northeastern Brazilian state of Paraíba who has lived in São Paulo for the past 10 years, the charismatic, diminutive performer with the cherubic demeanor turned in a magnificent show July 19 at the Rio de Janeiro Teatro Rival. Supported by an outstanding eight-piece, male/female ensemble that included his wife, César played an enthusiastically received, two-hour set drawn mostly from his latest album, "Cuscuta Clara," which brims with catchy romantic/semi-political paeans set to an infectious hybrid of northeastern Brazilian roots and Caribbean/African cadences.

Amazingly, although "Cuscuta Clara" has been out only a couple of months, many in the adoring crowd knew the words to most of the songs from the album. In great demand for his song-writing talent, César has contributed

songs to new albums by Elba Ramalho and Zizi Posi. Moreover, Daniela Mercury's latest single, "A Primeira Vista," was penned by César.

**RAIN FOREST REACHES FRANCE:** Brazil has exerted much impact on French record charts since the last decade came enfolded in 1980. But in the July 27 issue of Billboard, No. 1 on France's singles chart was "The Tie Tie" by an act from the northern Brazilian city of Manaus, Carapicheo. The album from which the track was culled, "Fiesta De Bom Ba," peaked two weeks earlier at No. 2 on France's retail chart. The set is rooted in boi ba, a percussive-heavy genre from Brazil's rainforest that merges regional Indian music and poetry with a percussive, danceable beat.

The odyssey of Carapicheo from Manaus to the top of France's record charts is rather unusual. French teen idol Patrick Bruel was in Teatunara near Manaus as part of a research project of indigenous rhythms when he heard Carapicheo for the first time.

He later invited the band to appear on several TV shows in France and recorded a video of the band with his production team. Bruel's label, 14 Productions, produced an album for the band that was put out by BGA France. In just three weeks, the record sold 250,000 units. The single sold 300,000 units.

Previously unknown in Brazil, Carapicheo and eight other bands that play boi ba have had recordings released in the country in the last month via domestic import Atropia.

*Assistance in preparing this column provided by Ever Primo in São Paulo.*

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  42. BESO EN LA MANO (Ricky Martin) (EMI)
  43. CUMBIA DE LOS DOS (Dino) (EMI)
  44. CUMBIA DE LOS DOS (Dino) (EMI)
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ASIAN BREAKTHROUGH

## Cass Pang Hong Kong's Girl-Next-Door Has Had A Slow, Steady Rise To The Top Of The Canto-Pop Pantheon

By Geoff Burpee

**HONG KONG**—It's a magical night. Floating like a sprite on a soap bubble, Cass Pang emerges through a center-stage trapdoor, Peter Pan-like on a pair of fine, ceiling-bound shoulder wires. In the 10-minute interval since her last number, the Canto-pop artist has donned what will ultimately fan out into an articulated, 40-foot-high wedding dress, the lower 35 of which consist of yards of sheer material and several hundred white balloons. Amidst a shower of applause, the sold-out Hong Kong Coliseum crowd responds with an appreciative "Waaahh!"

Under these conditions, it takes a certain poise to deliver a flawless ballad, dripping as it should with unrequited longing and youthful alienation. But EMI's Pang pulls it off winningly, demonstrating the seasoned aplomb that has made her the current No. 1 female recording artist in the hearts of Hong Kong's demanding, often fickle, Canto-pop lovers.

Of course, this is Hong Kong: Pang's stomping ground and epicenter of a Cantonese market which she currently holds in the palm of her hand. The next step is a bigger: 500 miles east lies the prize, Taiwan, the traditional route for Cantonese pop stars whose high profiles in Hong Kong mean they are ready to take on the larger Chinese pop market. Break through the barriers of international recognition, widoon holds, and a Chinese market stretching from Kuala Lumpur to Liverpool, from Beijing to Boston, awaits.

In Taipei to promote her latest Mandarin-language release, "Jilthird," Pang is working hard to build on her strengths. "It's a little bit different from what I do in Hong Kong," Pang says of working Taiwan. "This is only my third Mandarin album. I guess the people in Taipei are not as familiar with me as the people in Hong Kong. Here I treat myself more as somebody new; well, not exactly new, certainly; but different from the way I am seen in Hong Kong."

Continued on page APQ-2



THE ASIAN TRAIL

## Post-"Boom" Shaggy Builds On Hit Tour While Color Me Badd Sex Up For New Disc

**HONG KONG**—The beauty of the global market is that chances are somewhere, somehow, someone is bound to be on your wavelength. Right now, for the soul quartet Color Me Badd and reggae dancehall singer Shaggy, that place is Asia.

Color Me Badd is a perfect example of a band willing to do the necessary work in the region where its latest ballad-rich album, "Now Is Forever," has a natural market. For the group, signed to Revolution Records (formerly Giant) in the U.S., a three-week promotional tour earlier this summer packed in as much television, radio and showcasing as a band can muster across seven countries, taking in the entire region save Thailand and Hong Kong.

In-store appearances to  
Continued on page APQ-2



Color Me Badd

PACIFIC TREND WATCH

## Retail And Record Labels Negotiate An Edgy Detente Growth is slow as both parties ask, "What's in it for me?"

By Geoff Burpee

**HONG KONG**—It's a chicken-and-egg thing. As more Asians buy more music than ever before, Asia's regional music retailers find themselves negotiating an edgy detente with record companies over supply of product—a supply less than retailers in turn argue will further expand those markets. But, while demand for music is growing across the region, an increasingly crowded, competitive and multi-tiered market means Asia's music retailers are having to work harder and find ways to act smarter to bolster profits against shrinking margins.

High levels of piracy, local price wars, and the place is like Hong Kong and  
Continued on page APQ-4



# ASIAN MUSIC

Two new Singapore techno CDs are among the first locally remixed releases from this market, further affirming the Lion City's role as a regional hotbed for the genre. "Planet Ectasy" and "Beyond Progression"—by the Stingers and The Progression Team respectively—dramatically demonstrate a grassroots commitment by local techno label Valentine Music Productions. Eric Woon, 29, and Yauhan, 26, are the prime movers behind both DJ crews. "It's basically a response to the many DJ compilations coming from the West, such as Ministry Of Sound," says Woon. These two new Singaporean-remixed releases are expected this year.

EMI Malaysia has penned a five-year deal with former Sony disc artist Aishah. With six solo albums behind her (including one, "Janji Manisaku," which EMI reports has sold 250,000 copies), EMI sees Aishah as "an artist of stature and talent" whose flagging sales can be resuscitated. Calvin Wong, marketing director of EMI says, "Her [current] album sales do not do justice to her popularity, considering certain songs of hers are staples on radio." A new solo album is expected by year's end.

PolyGram's edgy Canto-pop disc Faye Wong is credited with opening up the Chinese market to more alternative styles and away from straightforward Canto-pop with her Cranberryesque and Björk-influenced tunes. For her current album, "Grainy," Wong will have distribution stretching as far away as Brazil, the company reports. Two tracks from another of Wong's major influences, the Goceux Twins, are featured on the album, using the tune "Serpent Skin." That track was released as a CD single earlier this year and features some added vocal

sounds from Wong. Chanting, upbraid bass lines and jangly guitar chords combine with Wong's ethereal singing on "Grainy" in a mix that seems ripe for a commercial breakthrough. And the Goceux Twins are expected to produce Wong's next album. As the first Australian independent publisher in Asia, MMA Music devised a marketing strategy that included a monthly compilation CD of material, serviced to artists and producers in the region. It paid off, with Celine Cheng, Tracey Huang and Alex. To recording Sting songs, and Taiwan-based Sarah Tsui working on an entire CD of Foreigner material. MMA similarly intends to work the David Bowie, Patti Smith and Joe Jackson catalogs, acquired in May through New York management company RKO. "If your cover is a hit single, nine times out of 10 you'll get karaoke and film synchs," says managing director Kim Frankiewicz of the region's potential. "There is also great scope for advertising synchs." Plans are for Australia's Jemmy Morris and Andrew Farris of INXS to collaborate with regional writers.

A bid to foster local alternative repertoire finds EMI presenting Crazle: an alternative band that sings in Bahasa, Malaysia's most widely spoken dialect, one of the country's three official languages. Marketing director Calvin Wong, who describes the band as being in the mold of Nirvana, says, "They've got all the prerequisites of an alternative band today. They are a real good live band, and they have the ability to write songs." Live gigs will be the route to establish a core audience before springing the band on Malaysia's radio listeners.

The fourth album from Korean recording phenomenon Kim

Gun-mo, "4/Exchange," punched through the 800,000 sales mark with a debut in his first 10 days of release last May. A versatile singer whose stylistic range encompasses reggae, dancehall and other genres, already holds the national record for album sales; the artist's last eponymously-named album sold in the neighborhood of 2.5 million copies, according to his record company.

The Korean industry is watching to see whether dance band Roo'ra—which left the scene in disgrace after a songwriting plagiarism scandal three months back—can regain its former glory. One of the hottest local artists of 1995, the four-man Roo'ra has returned, asking for the forgiveness of fans, amid fresh plans to release a new album recorded during its recent self-imposed exile overseas.

PolyGram Far East's fledgling alternative label, Musician, released a tribute album featuring 14 local acts—including Canto-rock stalwarts Audius, Black Box, Endeavour and others—performing the songs of Hong Kong indie artists like Tat Ming Fatt. Musician's first release was a solo project from artist "Eats" Lau, one half of the legendary pair. With this new release, PolyGram VP of regional marketing for Chinese pop, Alex Chan, hopes the Musician label will foster interest in Hong Kong's indie heritage and provide exposure for the slew of participating bands in the process. Chan says he was pleased to find the album "selling quite well" after a few weeks' release and a reunion concert to surmise up the product. "For this kind of album, it was a pleasant surprise to see it sell 12,000 so quickly," Chan says. ■

## BREAKTHROUGH: CASS PANG

Continued from page APQ-1

in Hong Kong. I have to keep introducing myself in each interview. They hear news from Hong Kong, and they know I'm doing well there, so I have to spend quite a bit of time here. I have to appear on every program and sing live whenever I can."

## THE USES OF CANTO-POP AND MANDARIN

Since 1992, Pang has recorded in Mandarin one year, but has found it difficult to crack Taiwan. Her Cantonese track record in this time-four albums her label says have moved a strong and steady 150,000 units apiece (though mostly in Hong Kong)—has been the model for a rising female singer. Soon, larger markets beckoned, and Pang was honor-bound to answer the call.

"We look at the market regionally," says Gary Chan, managing director for EMI Music in Hong Kong. "Most often, we have to break an act outside Hong Kong to make an impact with sales. We use Hong Kong Canto-pop records to establish the artist's name and status, and for market penetration we use Mandarin records."

"It depends on how you see it," Pang says. "Some of the other people in this field, they usually develop different regions at the same time. When they have the time, they do a new place. I treat Hong Kong as my base and my home. I see it as a very important place. I spent most of my time developing there so I can develop one place."

Born in Hong Kong, educated in Australia, Pang first recorded in Hong Kong on Rock In, a Golden Pony label, where she cut a less-than-successful English album in the early '90s. Signed to EMI in 1992, the artist renewed her contract with the company at the end of last year. Since joining EMI, Pang's releases have been in Cantonese, she says. Mandarin—and experienced a slow, steady rise to the top of the female Canto-pop pantheon. In Hong Kong, Chan places Pang only behind PolyGram's Jacky Cheung and Rock Records' singer-songwriter Emil Chau. "She is improving her



Cass Pang

numbers with each new album," says Chan. "Even in Mandarin, [album] shipped larger numbers than total sales for her last album."

## COVERING ABDUL AND HOUSTON

Scoring hits with covers of songs such as Paula Abdul's "Rush Rush" and Whitney Houston's "Run To You" established Pang as a voice to be reckoned with. Chan says that now the singer has moved with the market to develop her Chinese repertoire, covering Mandarin songs as well as carefully choosing the Cantonese superstars she wants to work with, minimizing her reliance on international covers.

Russell Lipford of Hong Kong's Blue Max Productions recalls doing arrangements for a 1994 Cantonese Pang album. "I like working with her because I just love her voice; it's great to work with a great voice. Being a foreigner in Hong Kong, I find myself comparing Cantonese artists with Western artists; for Cass Pang, that was not the case," says Lipford.

Mahmoud Rangjani, who produced that work, agrees—with a caveat. "She has a great voice, and a long way to go. But she has to brush up on her Mandarin," says Rangjani, now A&R director for Warner Music Hong Kong.

However, Chan says Pang's voice wasn't necessarily all good news in the early days. In the emotive, image-driven sales of the Canto-pop idiom's world, a well-trained, professional voice doesn't always strike the right chord.

"Before, Cass was caught in the middle a bit between the change from pure idols to artists who really display

Continued on page APQ-2

## CREDITS

**Billboard's Asia Pacific Quarterly** was written by Far East Horizon Geoff Burger in Hong Kong with reporting and contributions from Cochet Wall in Taiwan, Alexander Nureich in Malaysia, Cho Yoon-jung in Korea and Philip Cheah in Singapore.

## ASIAN TRAIL

Continued from page APQ-1

meet the fans took on a whole new meaning in Malaysia, where the band put in an appearance at a Kuala Lumpur lingerie store whose customers have monthly get-togethers to check out new stock. Still doubt that CMB is serious?

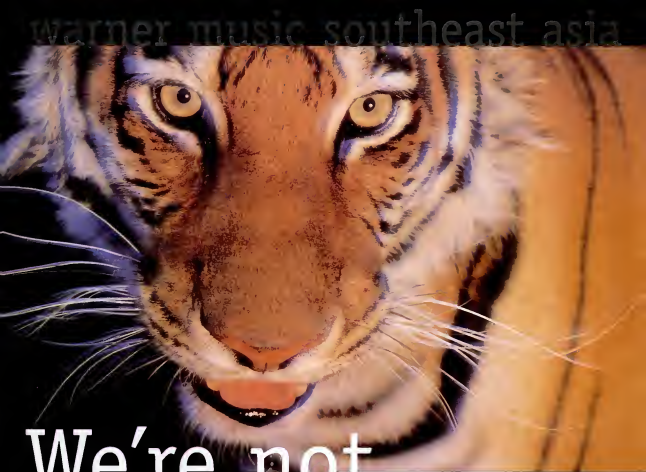
In a comestically Asian promotion days earlier, at the Westin Tokyo—a favorite for Japanese newswires—the group crowned acappella for a bride and groom as part of a promotion set up by the hotel, later broadcast on national television.

"We've been to Asia about five times now," says group member Kevin "KT" Thornton. "We first came in 1991, and it's been a very important place for us; we're starting to get to know some of our fans by name out here." "They're bending over backwards to make this happen," says Chen Shen Po, label manager for BMG Music Entertainment International Asia-Pacific. "The last couple of albums did really well, but it's been about three years, so they have to acquaint themselves with the market." In every one of these countries, CMB is gaining major TV exposure, heavy radio play, video rotation on MTV Japan, MTV Asia and Channel V, local and regional press, "the works," says Chan.

**EXPANDED TOUR ITINERARY**  
It's nothing new for purveyors of solider sounds to focus at least some of their attention on ballad-heavy markets in Southeast Asia. But while the rewards are great, getting an album off the ground in Asia requires more groundwork, and acts like CMB have been increasingly committed to putting in the time to market their product. Three years ago, it hit single

Continued on page APQ-2





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# Asia Pacific

## RETAILTANTS & MARKETING

### Compilations, Cold-Tablet Tie-Ins And A Tour Guide's "Trot" Set The Region's Sounds

One of Korea's biggest business conglomerates, Samsung, has reorganized the existing NICES and Orange record labels under the name Samsung Music in a move to become a major player in the international music and entertainment markets. Classical releases will be put out under the name of "Samsung Classics." The move will capitalize on the already strong international recognition of the Samsung name. The company's first international release, under a campaign dubbed "Sonic Project," is a solo album by Teddy Andreadakis titled "Innocent Love!" on the Samsung label. To develop the local market, Samsung Music will establish an audition system for new talent. The company will also continue its involvement with event and concert promotion.

Strong summer performance by premium pop-hits compilations such as "Now2" (PolyGram/EMI) and "Max" (BMG/UMG) assures a future for the concept in the region, particularly now that the niche has sustained sales in the heat of competition. Those two titles fought it out market-by-market in Asia in May and June, when an aggressive push included high shipping numbers. "Now2's" initial shipment for Malaysia alone was 100,000 units, although "Max" has reportedly outperformed its competition at retail. Local television coverage and in-store displays helped rack up impressive sales volumes. Emboldened by the success of their "Now" series of international repertoire hits, EMI Music Asia further bolstered their position in the compilations market with the launch of a new Chinese pop-bests album, whose strong brand identity is buttressed on TV ads and in-store displays by a computer-generated, fire-breathing golden dragon. "Branding is so important to the performance of a compilation series," says EMI Music Asia president Lachie Rutherford. "With the new series, what we've built with our international repertoire with the 'Megahits' and 'Now' series is being applied to our Chinese repertoire."

**KOREAN BUS STOPS IN JAPAN**  
A Korean marketing push is on for an unlikely success story: an album by a former tour-bus guide titled "e-pak-a's Bhoengjak Encyclopedia," which has charmed in Japan. Bhoengjak is a native style of popular singing featuring wailing notes and syncopated rhythms. Also known as "trot," Bhoengjak is usually the preserve of elderly tourists, who like to stretch their young-fewer limbs to it in the aisles when on holiday. In Japan, young fans are making trot-guide e-pak-a's

a star. The effort has paid off for Sony, which signed up e-pak-a with an eye to developing local talent for overseas promotion and used promo stunts in Wave and Tower stores to drum up interest.

In Singapore, where Island/PolyGram's "Mission Impossible" soundtrack is a summer hit, cross promotions with successful films reflect the growing desire to tap music sales from the lucrative motion-picture business. "Since box-office takings for films are still robust," it's only logical that record companies work closely with films to drum up sales for soundtracks," says Eric Yeo, managing director of PolyGram Singapore. Pop-rap stars KRU have started their own "pop-rap" label, KRU Records, along with EMI Malaysia. Cabot Wang, EMI's marketing director, says, "It's a joint venture; it goes deeper than a distribution deal. It's a way to increase repertoire. KRU are experts in the pop-dance category and the label will affect that." There are already two acts on the label: 14-year-old female singer Tim, and all-girl group Elite.

**SINGLES SALES DROP**  
In Malaysia, single releases for selected acts are now retailing at almost half the price they did two years ago. Where companies like Myriad and parallel imports struggle to fill a "niche" demand, the majors are cutting profit margins to enable a lower retail price for singles. One record exec even said that this was to discourage parallel imports. Though most label executives agree that singles will never be a mass-market item, they also see them as valuable promotion for their major artists.

"It will eventually help sell the album," says BMG general manager Aziz Bakar. BMG has gone so far as to manufacture a single for De Albus, which sold 8,000 units. Bakar hints at singles releases for more local artists this year. Sony marketing and A&R director Darren Choy comments that singles would also serve an existing demand without running up any promotional costs. "When it comes to Mariah Carey and Michael Jackson," he says, "all we have to do is put them on the racks."

Casino-pop song-product tie-ins continue apace as Warner Music Asia signed a deal to promote Canton-pop artist Karen Tong, using the song "I'll" from her latest album as the narrative structure for a 60-second spot to sell Coltrane cold tablets. Another up-and-coming Warner artist, Daniel Chan, has a track from his debut album working to promote Vitaso drinks in the territory. ■

looking long and carefully before they leap, in all but a handful of cases.

"The degree and the stage of development of the industry is much more varied, so much less developed, in any of these markets—Hong Kong, Taiwan or Thailand—from that in Japan or the U.S. or the U.K.," says Philip Kong, managing director, Asia Region, for HMV. "The role of the supplier, the media, the consumer, it's all very different. While we want to build a lot of stores in each of the markets we're involved in, we also want to be care-

ful to watch what stage of development that market is in before we do it."

Billed as Asia's biggest record store outside Japan, HMV's 25,000-square-foot Tum Sha Tsui location in Hong Kong represents that chain's aggressive stance on the territory's retail scene. It's now over a year old, and HMV has since not seen fit to attempt the experiment in any other Asian market; to date, three Hong Kong stores represent the chain's regional total.

#### CAUTIOUS WATER-TESTING

Demand for the strengths that megastores trade on—deep catalog, broader variety of styles and, necessarily, a much higher degree of international repertoire—is less than uniform across the region's seven distinct markets. After taking the risk in Hong Kong, chains like Tower (though expanding in South Korea), which was the first on the Hong Kong scene in 1992, and HMV are more recent to test the waters in other markets.

Changing those conditions will be a slow and uneven process. Lack of access to product, according to HMV's Kong, is the major hurdle to expanding in Taiwan. More realistic for the chain in Singapore, a small but sophisticated market where Kong says the HMV model could be applied successfully. Kong lists three there, and South Korea, as the company's list of possibilities in the medium term; elsewhere, HMV is adopting a "wait and see" policy.

Increasingly, the alternative to multinational chains is not all home-and-pop shops either. Local chains, fueled with investment from tobacco companies, electronics firms and, in the case of Hong Kong's KPS Retail Stores, a home-entertainment software business, are mulling in with plans to expand their operation from their present 30 to 36 stores in Hong Kong in 1997.

#### LABELS AND STORES CLASH

Recent expansion in Taiwan, with three of a planned 12 stores already in operation, affirms KPS's aspirations to go regional. Along with that ambition comes the reality of expanding into the complexities of Asia's local markets. "We are being aggressive, but it's difficult; we can't get the products we want to stock our stores with," says Garrie Roman, managing director of KPS, of his firm's Taiwan venture. "The record companies in Taiwan have pretty much come to us and let us know, 'You're pretty much not on our agenda; what you want to do is not a part of what we want to do.'"

"It's a funny relationship," says one industry observer. "On the one hand, record companies are benefiting from what HMV and Tower are doing—you can't deny the music market is growing as a result of retail initiatives—and fully support it. On the other, the record companies' desire to grow the market at their own speed clashes with the HMV philosophy of providing the broadest range of choice."

#### CHAIN-SHOKING LINK

Throughout the region, many local companies have long been developing hybrid, homegrown versions of the megastore concept. One is a hedge-podge of home-and-pop stores. Malaysia's first save chain activity in 1990, when cigarette giant Salem introduced the superstore concept. Like a scaled-down Tower or HMV, minus the deep catalog, Salem Power Station had all the physical space, video-screens and in-house DJ's. But initially it served no niche demands, merely stocking the same product in a bigger space with more interesting decor. Today, with rumors of Tower and HMV coming into the market, Salem says it has plans to use its decision-making in its half-dozen Singapore outlets, with two more stores slated to open in the Klang Valley by year-end.

Darren Choy, marketing and A&R director, Sony Music, Malaysia, "in terms of music, Malaysia's everything is linked to retail. Not just because of their involvement with music, but because of their link with concert sponsorship. This gives them an overall musical identity."

Another local company, Music Valley, with seven years' whole-sale experience, has plans to go nationwide. Terence Thum, sales exec for Music Valley, claims it will add a dozen outlets by year-end to its current 20 outlets across the country, all with a wide range of Chinese repertoire.

Herbie Tan, sales supervisor for Salem Power Station, seems unthreatened by Music Valley's nationwide scheme. "We target the urban, more affluent crowd, not the mass-market, nationwide," Sound Comments. "There's room in the market for both of us."

"The market is growing, but it's not growing that fast. If they are talking about a dozen new stores, they will have to steal

Continued on page APQ-9

#### PACIFIC TREND WATCH

Continued from page APQ-1

Taipei, atmospheric tents—not to mention the cost and inventory headaches of servicing the increasingly sophisticated tastes—are combining here to slow the much-vaunted growth of the multinational megastore. The retail explosion prompted by the entry of companies like Tower, HMV and others has been tempered somewhat, as large chains continue to grow selectively.



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- December 1993 Hong Kong **SOLD OUT**
- July 1994 Taiwan **SOLD OUT**
- September 1994 Hong Kong **SOLD OUT**
- November 1994 Singapore **SOLD OUT**
- July 1995 Taiwan **SOLD OUT**
- September 1995 Malaysia **SOLD OUT**
- September 1995 Singapore **SOLD OUT**
- January 1996 Hong Kong (19 shows) **SOLD OUT**



## BREAKTHROUGH: CASS PANG

Continued from page APQ-2

technique," says Chan. "She is a very good technical singer—but, earlier in her career, she was criticized for singing too formally."

Chan says that the help needed to play on the singer's strengths arrived in the form of EMI artist, singer-songwriter-producer Eric Moss. His efforts to bring out the best of Pang's voice with original Chinese repertoire yielded 1994's "Lee Me Go With You," a 180,000-seller still on EMI's Hong Kong best-seller list. It firmly established Pang's ascendancy to local stardom.

Then, after three years of singing in Cantonese, Pang recorded her first Mandarin album. After working hard to get the Cantonese sound down, the question arises: Was she

happy with the results?

"Not really," says Pang. "I think I was worrying too much about diction and pronunciation, and also I didn't have the chance to communicate with the producer. He imagined what he wanted me to do beforehand, so what was in front of me when I came in to sing was a finished product. I feel I didn't participate enough."

"Still, at that stage, I didn't feel I could do much more; I didn't know anything about the Taiwan market. So I just did what they thought was best for me. I'm not saying anybody did anything wrong, but if I knew more at the time, I think my progress here could have been made one album earlier."

"My contribution to the Mandarin albums is not as much. The biggest reason is that I spend so much time on my Cantonese albums, every time I do a Mandarin album, it's such a rush. Every time, EMI in Taiwan is saying 'Where is the album?' I don't have the time to develop the album the way I do with the Cantonese ones."

"When I hear other people's albums—especially in the Chinese market, but also in the international market—I don't feel they put enough time into their sidecuts [album tracks]. It's as though they know which ones will be sidecuts. I find it

a bit disappointing when you spend so much money on an album and there are only two or three songs you want to hear. It's impossible to please everybody, but I want people who buy my albums to get value for their money."

"In Hong Kong, I force them to make at least 12 to 15 songs each time, and then I get to choose them. We waste a few songs each time, we actually throw them out without using them. I really think that's what makes my albums sell well. Of course, I was lucky: I made it work the first time, and now they'll let me do it."

"I enjoy recording, but I have only enjoyed singing on stage in the last two years; before that, I didn't know how to enjoy myself. Then I figured, as long as the stuff is selling, 'OK, what can I do to make this work?'"

## COMFORTABLE WITH IDOLNESS

In a market where press image can make or break a career, Pang has managed to cultivate a "girl-next-door" image that has endeared her to her public while leaving her largely untoured. "I'm so glamorous, which suits me just fine." The reason I started singing is very simple: I love music, I love singing," says Pang. "I didn't want to be a star, or an idol. I am an ordinary person. I just have a voice that maybe others don't have, so maybe that's what's different about me."

"I'm a very lucky girl. I meet producers, lyricists, songwriters, arrangers who are extremely talented. If I didn't, I'd be just like anybody else. At first, I wasn't very comfortable with the idol stuff, but now I look at it from another angle as well. I want an idol from the very beginning, so people see me as an idol because I'm good at singing. I can live with that."

## ASIAN TRAIL

Continued from page APQ-2

"I Want To Sex You Up" was a big regional hit for the band, particularly in places like the Philippines, Indonesia and Malaysia. Now the act is trying to re-establish contact with Asian fans and stir up enthusiasm for the new album.

At this stage, says Stuart Rubin, VP of A&R and marketing for BMG Music Entertainment International Asia-Pacific, the region is "very important. They love the music here. The last album was very big in markets like Indonesia, and the way they're working at it, I think the album will be very big here."

BMG's Chen says the group has received massive radio exposure in Hong Kong, Indonesia and Singapore. In Malaysia, BMG set up a one-hour TV special with the band on the country's national television network, TV3, says Ronnie Hashim, BMG's marketing director. The label also has included northwest Malaysian city of Penang on the band's itinerary. Though it is unusual for an international group to include smaller cities on its tour, Hashim says, "We believe that CMB has its fan base everywhere, and we wouldn't want to limit promotions to just Kuala Lumpur."

The band's song "Sexual Capacity," released internationally in July, is featured in the new Deni Moore film "Striptease." The track has an accompanying video clip that may tread a fine line in Asian markets with a less permissive culture, but, Rubin says, "If we're careful, there shouldn't be any problems."

CMB's Thornton echoes that view. "With the new single, 'Sexual Capacity,' we have to be careful. When 'I Want To Sex You Up' first took off here, it was a surprise. We were very concerned about the sex element here because we knew it was going to be controversial. At the time, the only song openly about sex on the radio was George Michael's 'I Want Your Sex.' So we had to be very careful then; for our live show in Indonesia, they said we couldn't sing the word 'sex'—so we let the audience sing the chorus," he says.

"This is a new beginning for us here," Thornton continues. "Last time, we had different management, bad management. The second album didn't do as well as we felt it could, for lack of promotion. This time around, BMG are doing a good job; we're staying busy, but they're not packing our every moment so we don't have time to sleep."

## SHAGGY'S LEVITS FIT PERFECTLY

For Shaggy, this spring marked a first move to the region by the EMI-Virgin act and brought very positive results. "The shows were great," says John Posman, VP of marketing and A&R, EMI Music Asia.

Back when the album "Boombastic" had its first crack at the international market, boom would be stirred by the news that Shaggy's biggest impact remained in America followed by the U.K. But the fact that his third-best market as of early 1996 was Malaysia raised a few eyebrows. The record sold 160,000 units in Malaysia alone, plus a reggae record anywhere. "They had taken an advance on coming to several of the markets, but I was going to bring a tour like that," Posman says. "By the time they were ready to go, Malaysia had exploded."

The success of "Boombastic" was attributed in no small measure to Levi's jeans as the global campaign that joined Shaggy's dancehall sounds with a Claymation television spot.

"The Levi's thing contributed a lot to the success of the record," Shaggy says. "It's a dynamic record in itself, though. It

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went to the top in America without the Levi's ad, but it certainly helped. They like a glove."

In each territory, Levi's had in-store tie-ins. The most elaborate, in Korea, consisted of press conferences rying up with Levi's headquarters in Singapore. Shaggy was also featured as MTV artist of the month, and MTV organized the tour and press conferences, and worked the tie-in heavily.

"I don't think there's the same negative stigma here as in America or Europe," says Possman. "People don't mind listening to music that is attached to a product. For international artists, television is such a powerful medium that they don't [that alone doesn't] cut it. It's not just a catchy chorus—in certain territories, that alone doesn't add up to [anything]. If you don't get the song played on the radio, don't draw attention to it in other ways, don't say 'This is the song from the soap commercial,' chances are you're going to lose the benefit of the tie-in. You want to leave a lot of vagaries. Malaysia, for instance, went on TV and advertised the album, and they hit it right on, they got it on the radio, and they took full advantage of it."

"It's no longer the singer, it's the song," says Calvin Wong, marketing director for EMI Malaysia. "I haven't seen a big crossover song as 'Boombastic' since Vanilla Ice's 'Ice Ice Baby.' Ask anybody here, and they know who Shaggy is."

"The record was released a long time ago. Similar tie-ups in Europe and the U.S. are timed with the release of a single. In this region, it's different; the tie-up came after the song had been distributed by a cycle in the market; they jumped on 'Boombastic' the first time it came out, and then they came again with the tie-up. We're hoping to do the same with [British dance act] Babylon Zoo, with Levi's again."

#### DATES HARD TO COME BY

The response also was strong in Indonesia and the Philippines, and was OK in Thailand. EMI believes that a downturn in the cycle away from reggae-oriented dance music has helped to build a fan earlier in Korea; it could have been an explosive hit," Possman says.

Of course, Korea started two months later than anywhere else, and one of the unique challenges of thinking regionally in Asia is the sheer scale of launching a campaign. Timing everything to a physical industry to coordinate in Asia. "The biggest challenge with anything here, is you can't just pick a date. There are too many countries, and you can't be everywhere at once," says Possman.

EMI ends now by looking on the successful tour and more beyond merely breaking the artist to the next step, says Possman.

"I think everything is going really well," he says. "Now, it's just the end of the song. It was huge here and a very successful song, but those who came [to the concerts] saw that the best thing about this artist is the very credible live show, a lot heavier than people expect. I think we want to jump on Masi Pire [whose collaboration with Shaggy, "That Girl" was released in June]. The challenge is to find the extent to which people know the name Shaggy. It's such a song-driven market."

Shaggy explains the record's success in Asia in his own way: "We're just hitting, man. If I could give you a remedy, I'd be very rich. Everybody has this thing about traditional reggae: one-drop rhythms and piano banging. But I got a little tired of that. All I did was basically make it a little more musical." —G.B.

#### PACIFIC TREND WATCH

Continued from page APQ-4

Salem's customers. They have an advantage because of their wholesale relationship with record companies," says an industry observer.

#### TOWER AND POWER IN KOREA

In South Korea, the first store to break the mom-and-pop pattern was Syn-tara Records, which opened in 1981. At the time, the 1,775-square-foot store, located on the busy intersection of the emporium of Changno, was touted as a record department store and the largest in the nation. Now Syn-tara has eight stores, one each in the major cities of Pusan, Taejeon, Kwangju, Taejeon and Incheon, and three in Seoul, including Kyungdong (19,300 square feet) and Youngs Electro (15,300 square feet).

Other big record stores in Korea now include Power Station, on the basement of the Midago Department Store downtown, which opened in 1991. Tower Records has three stores in Seoul, two in Korea, two in Seoul and one in Taejeon, all have opened in the past year. Another store is in the works for Pusan, the country's second-largest city, scheduled to open by the end of the year.

So far, Tower is the only foreign retailer to enter the market, but, as Korea is Asia's second-largest music market and the 12th-biggest in the world, industry sources see it as only a matter of time before others move in. Virgin has reportedly signed a contract with tape maker Sanyo Media and will be setting up a store soon. Other chains, such as Rainbow, and from Britain, and Japan's Wave, are studying the market as well.

This trend is causing major changes in the industry. Syn-tara's



## PROGRAMMING

# Tri-Lingual Radio For Malaysia, Censorship Exemption In Korea

Australian R&B outfit CDB (Create Dream Believe) has the distinction of being one of the few antipodean acts to make an impact in Korea, with its Sony album "Glide With Me"—and they've got television to thank for it. The band's success in that country is due in large part to its appearance on "Open Concert," a program featuring live classical and pop performances watched by millions of Koreans each Sunday night. CDB snagged a spot on a special June 1 show to celebrate Korea's joint hosting with Japan, of a World Cup 2002. Held at the Olympic Stadium in front of an audience of 100,000, the show was CDB's biggest ever. Also performing was hot-selling U.S. R&B trio Solid.

Singapore-based Channel KTV has confirmed its first regional distribution deal in Taiwan. The deal is a 50/50 joint venture with ERA International Ltd. to distribute its first in Taiwan, ensuring that the channel reaches more than 200 cable systems, or 3 million households, over 60% of Taiwan homes. As a significant percentage of Channel KTV's programming originates from Taiwan, the deal will have an immediate market. John Sharp, Channel KTV's president and CEO, explains, "In Taiwan, dual-language TV programming is very popular—where the viewer selects either Mandarin or Taiwanese audio tracks using the MTS button on their remote control. We simply took this principle and applied it to music television." The company hopes to confirm its distribution deals in Hong Kong and China next year.

Malaysia's second commercial radio station—after Time Highway Radio—Kfm 98.8 now identifies itself as an adult-contemporary outlet, targeting 18-to-44-year-olds with tri-lingual programming in Chinese, English and Malay—with a 50% Chinese output.

Korean artists have been officially freed from the fetters of a controversial law that had allowed government censor-

ship of their material—although for foreign acts, existing legislation remains intact. An amendment to the law, passed through the National Assembly six months ago and ratified in June, states that music is no longer subject to prior screening by the Public Performance Ethics Committee, a practice criticized as highly subjective and erratic. In the past, any song deemed to contain sentiments against national interests or expected to have a "negative effect" on the moral fabric of Korean youth could be banned for broadcast or sale. Folk-singer Chung Tae-poon led the fight to abolish the law, whose more noteworthy victims have included the now-defunct Seo Taiji and Boys, whose song "Slide Vagum" ("Shame Of The Times"), criticized the government and was banned. The song appeared on the group's last album as an instrumental.

TVBE, the entertainment arm of TVB, has been purchased by the South China Morning Post, in a move whose reverberations are being felt throughout the Hong Kong-based regional broadcasting empire. Industry sources say high-level staff defections at TVBE-owned Capital Radio are a direct result of the ownership change, with imminent format changes in the works.

Malaysia's national broadcaster, TV3, aired BMG's trademark artists showcase—locally dubbed the "Unplugged" series—as it continued anew in June with female pop singer Ziana Zain at the 300-seat Life Centre in the Malay capital of Kuala Lumpur. The concert usually involves artists such as Awe and Semerah. This time, BMG presented the concert with promotional heavyweight Salem and TV station TV3 to throw added weight behind Zain's performance. "We went with TV3 in order to broadcast the concert nationwide, while Salem subsidized the concert production costs we had borne before," says BMG marketing director Rosmin Hashim. ■

Chasing points on their price-cutting and diversification of product. Power Station lost spring being cutting consumer prices by as much as 30% on both local and international repertoire. Syn-tara too has cut wholesale prices by up to 30%, which is passed onto the consumer as discounts of 15% to 20%. Tower has so far kept prices at the normal retail price.

#### WAR IN SINGAPORE

Price-cutting and price-wars are also prominent in Singapore, where the retail scene remains hot and smoldering. New releases from EMI's top 40 chart are now resulting in an all-time low of \$817.99 from the previous retail price of \$828. "It's getting very messy," says Jimmy Wee, managing director of Pony Canyon Singapore. "There is no standard pricing, and everyone is undercutting each other."

"There are too many retailers," says EMI Singapore's managing director Peter Lau. "And the market is in a period of consolidation. In fact, the present price-cutting is a period of stabilization."

Large retail chains are expected again to report heavy losses for the last financial year. Meanwhile, music retail sales for this year's first quarter have dipped. As one retail analyst puts it, the slump in general department-store retailing is due to "lack of differentiation of goods and escalating operating costs—rents are high, and operating costs are going up."

Other local retail chains expanding rapidly include Thailand's Grammy, the local-repertoire giant that controls up to 40% of market share. Grammy was joined in the market in September 1991 by Japanese retailer Tostu, the two formed a joint venture now also with Japanese retailer Matsuyama Shintei, and have since expanded to three Bangkok outlets.

The big question, China, remains a "future prospect" for regional retailers. Long-term potential in markets like India, the Philippines, and Indonesia are, for the time being, as big international retailers deal with the problems inherent in the few markets they've chosen to enter to date. How effective they will be at picking those locks in the presence of well-funded local retail chains remains to be seen. ■

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# Soundbites: Writers & Publishers

ARTISTS & MUSIC

## Alexia Baum: Purveyor Of Film Songs Int'l Exposure A Key To Windswept Pacific Exec

BY IRV LICHTMAN

NEW YORK—Before joining Windswep Pacific Music's film and TV department in 1992, Alexia Baum was, as the title is, "the other end of the phone."

By that she means that she worked in film and music production at TriStar and NBC, serving as producer and associate producer of dozens of feature films, TV movies, and series. "I was always the one calling music publishers in on the phone," says Baum, who was recently elevated to senior director of film and TV at Windswept, in addition to her responsibilities as managing director of Gallo Music U.S.A., the giant South African publisher with which Windswept Pacific acts as a licensee here.



BAUM

Now that she is soliciting in the field she once toiled in, Baum concedes, "There was a lot I didn't know, such as what's involved in licensing and logistics. I also gently let potential users know that I was often not a major studios kind that while they'd like to have a song performed by the Rolling Stones, or other performers of successful songs, they could be spending their entire budgets on that one song."

Baum, who was named creative director of the film and TV department in 1995, is credited with getting her company's copyrights air in such

motion pictures as "Dead Man Walking" (which included "The Quality of Mercy" by Michelle Shocked), "Nixon," "Die Hard," "The Birdcage," "Waiting To Exhale," "Forrest Gump," "Pulp Fiction," "Natural Born Killers," and "Batman Forever."

Baum—who has to find exposure for Gallo and other foreign published music publishers, such as London-based Mute Music—says that placement of foreign copyrights in U.S. productions has taken a decided uptick. After she was given responsibility for U.S. exploitation of the Gallo catalog in 1994, Gallo has seen its profits double in film and advertising uses.

Baum points to Gallo music in "The Air Up There," "Celtic Pride," and "Cry The Beloved Country." The Gallo song writer includes Miriam Makeba, Lucky Dube, and Mahalia Nkomo. The Mahalia Nkomo Gallo is also included in copyrights that appear on Paul Simon's "Graceland" album, to which Baum gives major credit for creating a niche for foreign copyright exposure in U.S. film and TV projects.

Another source of enthusiasm for foreign material, Baum says, is the creative works. "A lot of directors consider themselves big in their musical tastes. They are listening to new-music radio stations and like the idea of being at the cutting edge of things. Hence, they will go for a big, bold, big film, and they want [songs] that are popular. This means that we might get music in the body of the film itself rather than as background music."

Baum, who coordinates her activities closely with Windswept Pacific president Evan Medow and senior VP/CM Jonathan Stone, says usage of foreign repertoire is stimulated by other avenues of exposure, such as the Billboard charts that survey top-selling songs in world music, reggae, and bluegrass. "It tends to legitimize the music," she says. Baum's Gallo connections, she notes, mirror her musical tastes. "I grew up listening to Miriam Makeba's 'Pata Pata,' a Gallo copyright. As part of the work I did for the Los Angeles Blues Archives, I did a documentary on blues singers, but my association with the Archives became so intense that I started to take away from music."

Baum says that Windswept Pacific has a "boomtown" London office and a smaller one in Tokyo. The latter is owned by giant Japanese entertainment conglomerate Fujiwara, and they keep up association with current U.S. pop examples, from London, Windswept has the Sister Sledge, who have a No. 1 hit with "Womack," and from Tokyo, it has Pizzicato Five, whose album is called "Pist-A Porter" and "Doom Generation."

Mute Music gives Baum film-song fodder in alternative, industrial, and techno directions, with tracks by such acts as Nick Cave, Silver Jews, and Traci Lords. Their songs have been heard in "Batman Forever," "Virtuality," and "Dumb & Dumber." "Rock is called out in a recent arrangement by which Windswept Pacific is administering the Pete Townshend catalog. Townshend, she says, is "interested in film involvement."

## Warner/Chappell's Heine Settled In U.K. Job After 13 Years In Germany

BY NIGEL HUNTER

LONDON—After completing a year as managing director of Warner/Chappell Music U.K., Ed Heine says he has become acclimated to the differences between the U.K. and German markets. Heine previously was the company's operation in Germany for 13 years.

It's a contrast to his German experience, he says. "The markets are competitive but are very different in local terms. Creativity here is at a very

high level, but the competition factor has reached a situation which has caused publishers' profit margins to drop substantially eroded."

Heine is American-born and first came to Europe when he was drafted into the American Army. He returned to the U.S. to obtain a degree in English and journalism after his Army service and then came back to Germany after working as a musician and then a program director at a radio station. He started his music publishing career at the time he joined Warner Bros. Music in Munich.

Heine notes that there are a number of major markets where record companies do not put records sounding derivative of what has gone before. By contrast, he finds the U.K. market reassuringly innovative. But the competitive pressure is constant, with publishers are concerned and retention periods and the publishers' share of royalties are getting smaller. Still, Heine doesn't regard the market as totally driven by money and lawyers.

"There are some writers who still prefer to make their choice about a publisher based on their choices apart from money," he says. "Our creative staff here has a very good reputation. We like to think of ourselves as a full-service publisher creatively, and we also do other things that support our write-

ers and facilitate their development." Heine refuses the oft-expressed notion that a multinational conglomerate like Warner/Chappell cannot always be individually writer-friendly because of its sheer size and its large number of writers.

"The majority of writers don't have the benefit of large creative staffs that we have or the strong international support we can provide," he says. "Warner/Chappell makes sure that writers have a big, successful catalog, and we can consequently afford to employ the very best people in the business to the advantage of our writers."

Asked about a perception in some quarters that Warner/Chappell U.K. has been comparatively quiet since his takeover, Heine replies, "We've been reorganizing the thing, but the level of activity has been sustained. I personally have always been low-profile, and I believe that publishers should accept that they work best behind the scenes."

Like his contemporaries, Heine is concerned about the implications of new technology with regard to proper licensing, pooling, and payment for music usage.

"Unity of purpose is essential in dealing with these matters between publishers and the rights societies, but we must have a more clear objectives in mind. There is always room for more cooperation."

Heine is an enthusiastic advocate of co-writing as a fertile means of cross-pollination between Warner/Chappell writers locally and internationally and between its writers and others signed to other publishers. He recognizes pronounced differences in the song making of the world, for instance, which is still dominant in Germany but not in the U.K., where repertoire is more varied and more risks are taken. But he is confident about the future health of the music industry.

"The music pendulum effect continues," he says. "The song's coming back—it if it ever, in fact, went away."

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NOT RAP RAPLES	
ELEVATORS (ME & YOU) - Andy Griggs, James Putnam - Chrysalis/ASCAP, Grel. Booty/ASCAP	
NOT LATIN TRACKS	
QUE PENA ME DA! - Marco Antonio Sosa - Misa Lites/SESAC	

## BMG Publishing Buys Half Of Koka; Nashville Finding Songs On The Net

BMG'S STAKE IN KOKA MEDIA: BMG Music Publishing, which continues to bolster its holdings in production music, has bought a 50% stake in Koka Media, said to be France's largest production music library.

Earlier this year, BMG Music bought the remaining half interest it did not own in Sam Trust's Los Angeles-based Killer Tracks, which in 1994, it acquired U.K.'s Atmosphere Music. The company's production music associations, including its in-house stores, fall under the BMG Music banner of Library Ventures. BMG Music also has a joint venture with Zomba in Germany and owns music libraries in Italy, Hong Kong, Spain, and South Africa.

Koka Media—formed in 1985 by French publisher, festival organizer, and company Cezanne-Argile, and Jean-Michel Galleix-Montheau—has a catalog of more than 10,000 works and a client base of 2,000. Among the projects that have made use of the company's holdings are films directed by Claude Chabrol and Luc Besson. The company has campaigns conducted by Chanel, Alfa Romeo, Citroën, Kodak, Yves St. Laurent, UNN, and Apple. Koka's music is represented in 25 countries, and there are fully owned subsidiaries in the U.S. and Germany.

Koka Media also has a back catalog of pop songs by French artists, including a 1981 European hit, "Words," by F.R. David. Last year, BMG Music bought France's largest Music Vision film/television selection and, earlier this year, the Commando label.

The Koka Media deal was negotiated by Stephanie Barlow, GM of BMG Publishing France.

NET RESULTS: A privately run World Wide Web site in Nashville has been established in Nashville to meet the song needs of the music industry.

It was created by Jeff Chase and Garth Shaw in Nashville, "SongNet.com" provides, according to its sponsors, a "lightly secure, password-protected

site" that offers a library of song clips. The songs can be heard in real time using Progressive Network's RealAudio 2.0 format, with a search engine that can be customized by users to find songs or groups of songs.

According to Shaw, an independent publisher and former road manager for Kenny Rogers and Sawyer Brown, providers pay a \$100 start-up fee, \$11 per song, and \$25 per month. Users pay \$250 for a license for each terminal. Several Nashville-based publishers are on the system, including Patrick Joseph Music, McNamee Music, AMR/New Haven Music, and Millhouse/Shedhouse Music. Chase is a songwriter/publisher who owns Charley Pride's comeback hit, "Just For The Love Of It."

The site can be visited at <http://www.songnet.com>.

A NEW PRESENT: Take a requested, hefty, 1,687-page tome, add 1,600 more songs, and you have got the three-volume "Encyclopedia of Popular Music" in America—1888 to The Present."

The update of the original 1991 one-volume effort is published by Facts on File Inc. and sells for \$189 list. It is available only as a set. More than 20,000 songs are surveyed. The researcher and writer is music industry veteran and musicologist Robert Lissoeur.

CORRECTION: Peter Minton is the name of the pianist cited in last week's item about solo pop piano styles.

PRINT ON PRINT: Following are the best-selling folios from Hal Leonard Corp.:

1. "The Hunchback Of Notre Dame."
2. Silverchair, "Fragrant."
3. Alanis Morissette, "Jagged Little Pill."
4. Hootie & the Blowfish, "Cracked Into Pieces."
5. Oasis, "What's The Story?"
6. Morning Glory.



# Studio Acoustic

ARTISTS & MUSIC

## Allen Sides Sets Sights On Nashville L.A. Studio Owner Combines Vintage, New

■ BY PAUL VERINA

Having long operated a studio empire in Los Angeles that caters to the elite of the industry, Ocean Way and Record One owner Allen Sides is setting his sights on another bastion of recording: Nashville.

Sides is approximately one month away from opening a multimillion-dollar facility that promises to be one of the premier facilities in a city replete with top recording needs.

Ocean Way Nashville will boast the best of all worlds: state-of-the-art vintage gear in the form of a customized, 96-input, Neve 8078 and Sony's Oxford console, considered a leading-edge digital mixing system. Sides says, "We're pretty excited about Nashville. Where I come from, it was very big, big live rooms—something that was lacking in Nashville—so there was this very big, great old church and rectory building, and we have a lot of Nashville clients who've come to Ocean Way to mix, and they've been saying that they think it's great that we're opening up down there. There's no other way to mix in Nashville, and I'm friends with most of the owners and very familiar with the

the Neve console, which consists of two vintage Neve 8078 boards joined together. Sides has a similar board at Ocean Way in Hollywood.

The second-largest room, which will house the Sony Oxford, is a 38- by 57-foot space with two large isolation booths. It will serve primarily as a mix room, though it is capable of being used for tracking and overdubbing.

Ocean Way Nashville's G room, which will feature a custom API console, is a "large, living-room-like environment with a fireplace," according to Sides. "We tried our best to keep the Gothic architecture intact, so we kept the elements we thought were interesting and expanded on them," he says of Ocean Way Nashville.

Although the Nashville studio culture is reputed as being insular and even inhospitable to outsiders, Sides says he has no reservations about setting up shop in Music City.

"We have a lot of Nashville clients who've come to Ocean Way to mix, and they've been saying that they think it's great that we're opening up down there. There's no other way to mix in Nashville, and I'm friends with most of the owners and very familiar with the

Nashville clientele."

Sides adds that Ocean Way will provide "one element that will only help" by raising "the overall level" of the recording business in Nashville. "We'd like to do orchestras and rock sessions, and we would love to bring scoring to Nashville," he says.

The Nashville operation might have materialized sooner had Sides not been busy refurbishing and expanding his Los Angeles facilities, which form the seven-room Ocean Way complex on Sunset Boulevard and the two-room Record One in Sherman Oaks.

"We completely redid a room at Record One for Michael Jackson to do 'History,' and at Ocean Way, we rebuilt Studio B and Studio 1, which is the largest room there. But then I'm doing my full effort to be Nashville."

Before it became Ocean Way, the building at 6600 Sunset was the old United States, a thriving facility since the '60s. In 1960, a neighboring building at 6600 Sunset came on board as Western Studios. Together, the two studios, owned by Bill Putnam, were known as the United States and Western.

Throughout the '60s, legendary

(Continued on next page)



Allen Sides, right, at Ocean Way with guitarist Ry Cooder. (Photo: David Goggins)

## Turkish Studio Owner Looks To Up-And-Coming Market

■ BY ZENON SCHOEPE

ISTANBUL, Turkey—Music recording and audio post-production do not figure prominently on the list of things for which this city is famous, but that is changing as the country gears up with state-of-the-art capabilities. Much of this increased activity has been attributed to Imaj Studios as the most advanced multifaceted facility here.

Imaj was founded in 1970 by Cemal Noyan, who has a background in the film business and a strong personal desire to put Turkey on the map internationally. The facility is unusual in that it is strong in its audio and motion picture capabilities by combining leading-edge music and post, featuring an SSL 6000 G+ with Total Recall and Ultimotion and the only SSL MixMin between Europe and Bombay, and a wealth of picture and computer graphics technology in one building in the business district of Istanbul.

Noyan has always wanted to be a major player in the international marketplace. "If you dissect a

"In Turkey, we are responsible for bringing quality to the market, but in two or three years, there will be at least 10 studios like this here," he says. "If nobody forces things, nothing happens, and that's particularly the case with Middle East people—it's in their nature. They're happy to do the work they are in, but they don't look further afield. With Imaj, we are forcing them to respond."

"It's curious that in the music market in Turkey, a studio can make success with a recording, but instead of spending that money in the music market, they buy a house or a car—they should reinvest," he continues. "I've set a precedent with Imaj, and the others will have to invest as well."

Both the SSL 6068 and OceanMix rooms were designed by Andy Munro with full surround-sound capabilities using Dynaudio Acoustics monitoring. The 8068 room has an associated 1,500-square-foot studio area augmented by a Studer 48-track digital recorder, Studer A820 2-inch, Fostex G16, Fostex I85 modular mixers, and Fostex Foundation digital audio workstations.

The OceanMix board is located in its own THX film mixing theater. However, it is members-only and can be used as the theater space to be used as an additional recording area to supple-

ment the 8068 studio for large orchestral sessions, and it can be wheeled into the 8068 room if necessary. There are tie lines throughout the complex, facilitating the mobile approach.

There are five other sound rooms boasting two Yamaha ProMixII, a DDA AMR24 board, a Soundcraft Sapphyre, and a Mackie eight-bus console, all linked with Fastex Foundations DAWs. These rooms are designed to meet the demands of music production, sound effects design, and dubbing.

With the OceanMix, Noyan has geared up for the impending arrival of surround sound in Turkish homes as well as for the associated need for foreign-language dubbing.

"Nothing happens in Turkey in steps; everything always happens suddenly," he says. "In the U.K., they had only one private TV channel for years before they added another. In Turkey, all the channels come from satellite. There are now 17 of them, and it only started five years ago. Turkish Satellite saw the future between Austria and China, a very big space which was also a very free and open market; nobody had yet told these viewers which hamburger they should be eating, though they should be drinking! It's a home market you're looking at here."

For the long term, Noyan believes global broadcasting will be controlled by the major channels by 1998. He expects that in turn a massive foreign-language audio equipment will develop.

Imaj also has equipment rental, public relations, and film production divisions, as well as a music company—Imaj Music—which is involved with an album series that focuses on the influence of Armenian, Jewish, Greek, and Kurdish cultures on the cosmopolitan makeup of Istanbul.

Noyan is a strong believer in the power of music as a unifier of people and claims that he has always thought internationally. He believes that Turkey's geography is one of its best selling points.

"Turkey is 66 million people, and [there are] 300 million people in Bosnia, 200 million in Yugoslavia, and Russia," he explains. "Things have been changing in this region for the last two years, but Turkish music is liked by the masses, so our potential market is enormous. In order to get that work, you have to be world class."

## From Restless Heart To Brooks & Dunn, Hendricks Has Been At The Heart Of Country

■ BY BEN CROMER

Scott Hendricks' rise from the hallowed halls of Oklahoma State University to the rhinestone glitter of Nashville is a lesson in hard work.

Hendricks, appointed president of Capitol Nashville in 1996, learned the rudiments of music production and engineering at OSU in the mid-'70s. At OSU, he forged lasting friendships with songwriter and producer Tim Dubois, now head of Arista Records in Nashville, and guitarist Greg Jennings of Restless Heart, a band he and Dubois helped conceive.

Graduating in 1978, Hendricks headed to Nashville to become an engineer and producer. However, his first job involved studio design.

"I had never designed a studio, but I learned about drawing blueprints and dealing with sound reproduction at OSU. That's how I was involved."

Hendricks got his break when he met another OSU graduate, Ron Trent, who was the producer for producer Jimmy Bowen at Gretna Brothers Studio. "When I got off work from my architectural/acoustic job, I went over to the studio and hung out until the doors closed," Hendricks

recalls. When Bowen, with Trent in tow, left Gretna Brothers for Soundstage Studios, he recommended Hendricks for Trent's vacant post.

Several years later, Hendricks, by then a first engineer at Bullitt Recording, made another fortuitous contact: Jim Ed Norman.

"His engineer would be working on weekends, and I volunteered to cut demos on this artist that Jim Ed was getting ready to record the following week," recalls Hendricks.

"Will, Jim Ed liked what I did. So, he said, 'If you go independent, I'll take care of you.'"

Norman served as a wise Yoda, teaching Hendricks about sensitivity to artists. Hendricks recalls one defining moment under Norman's tutelage. As the head of Warner Bros. in Nashville, Norman had to honor a commitment to a singer when he knew would never be a star.

"I was actually on a job that this girl did not deserve a recording contract," Hendricks says about one particular session. "Jim Ed turned to me and said, 'I know what you're saying. Why are we wasting our time on something that is not going to make it? I'll tell you why we're doing it: This is possibly one of the highlights of this girl's life. We owe it to her to

make this experience the best it can be."

Norman also helped Hendricks land a job with Barry Beckel. "Barry taught me a lot about feel," Hendricks says. "If you dissect a beat, there are many places inside that beat that, even if it goes by in a hurry, you can place things."

After working with Beckel for several years, Hendricks was ready to strike out on his own. His first major production, in conjunction with Davis, was the debut album by Restless Heart.

"Tim had been working on demos for his song and said, 'Let's go in and do this.' My home was the studio, that's where I lived, and Tim's home was in a songwriting," Hendricks explains, adding that Restless Heart's crossover platinum success was an unexpected bonus.

Since then, Hendricks has guided hits by Alan Jackson, Patii Hill, Jan Michael Montgomery, Lee Bay, and Brooks & Dunn. In fact, it was Hendricks who convinced Dubois that pairing Brooks with Dunn would bring success.

"I remember one of Tim [to sign Ronnie Dunn] as a solo act. I signed Ronnie [Dunn] as a duo team," Hendricks recalls, pointing out that Dubois was most interested in forming a band with pairing Kix Brooks and another singer.

"He said, 'What do you think?' I said, 'I just don't hear the blend.' Then, I remember one of the highlights of this girl's life. We owe it to her to



HENDRICKS



### SCOTT HENDRICKS

(Continued from preceding page)

nie's tape in my bag. I said, 'Here's who I think should be on the other partner' and played it for him. Tim listened and said, 'You're absolutely right.'"

Parnell's 1986 album, "We All Get Lucky Sometimes," demonstrates Hendricks' ability to communicate

with performers. Hendricks challenged Parnell to take a more relaxed approach in the studio, resulting in inspired vocal and instrumental performances on songs such as "Givin' Water To A Drowning Man."

On that record we didn't do any

vocals on the tracking," Hendricks says. "This was the first record that I said, 'Low Roy, you need to play [guitar]. Don't worry about singing.'"

For recording vocals, Hendricks professes a special fondness for a "highly modified" ARS C-12 tube microphone, his favorite recorder is the Sony 3848 48-track digital machine.

"If you have a stereo guitar and I want this guy to blow through three solos in a hurry, I'll need six tracks," he says. "Having 48 tracks gives me that flexibility to try things and erase them later."

Although Hendricks leaves the tracking stage to his engineers, he does get involved in overdubs and mixing. "I can punch rewind quicker than I can say a sentence. 'OK, let's roll back one more time,'" he says.

Hendricks heaps particular praise on engineer John Kama, calling him "my second set of ears in the studio. Even if I thought I had it right, he was usually before me to question it, and usually he was right," says Hendricks of Kama, who is now working with Parnell. This has enabled Hendricks to concentrate on producing such Capitol

Nashville acts as Trace Adkins, Sazy Boggess, and River Road. At Capitol, he is the designated "song marshall," ensuring that his artists have the best material.

"The song is without a doubt the most important part," Hendricks says. "I think we've become more of a song-driven format than an artist-driven format. In a way that's bad, because what has kept country music vital is the loyalty of fans to the artist, not fans to the songs. I continue to believe that the cream of the crop will always rise to the top."

### ALLEN SIDES SETS SIGHTS ON NASHVILLE

(Continued from preceding page)

artists, including Frank Sinatra, Ray Charles, the Beach Boys, and the Mamas & the Papas, worked in Parnell's studios. "It was an endless list of clients," says Sides. "Warner Bros. had their offices in the building."

Sides acquired the two Sunset buildings in the late '70s and rechristened them Ocean Way. The studio continues to serve a diverse and high-profile clientele, including such notable customers as R.E.M., Quincy Jones, Whitney Houston, Bonnie Raitt, Natalie Cole, Ry Cooder, Travis Tritt, Don Was, Johnny Cash, Celine Dion, Barbra Streisand, the Black Crowes, and Green Day.

"Studio One [at Ocean Way] had an illustrious history, so we reoriented the studio to its 1961 condition, rebuilt the control room, and installed this amazing custom New, which is the high point of discrete technology," says Sides. "But the largest version they built was 48 inputs, so we purchased two and put them together using [George Massenbourg Lab's] automation. Nothing like it exists. It took us two years and almost \$700,000, but it was worth it. Now we're doing it again for Nashville."

But once, when Sides required in 1988, consists of two studios, both of which tend to be locked out for long stretches of time, leading many in the industry to wonder "what Record One is," according to Sides. Among the projects done at Record One are James "Back On The Block," Wilson Phillips' debut album, and Jackson's "Danger-

ous" and "HitStory: Past, Present And Future—Book 1."

"When Michael was there, he conducted all his business out of the studio. He basically took over the whole place and used it as his office," says Sides.

Record One's A room houses a 100-input SSL G+ board, and room B has an 80-input SSL 9000 console, according to Sides. Sides owns another SSL 9000 that is being used on long-term remote projects and may wind up in a fourth room of the Nashville complex. Sides is the sole proprietor of his L.A. studios and co-owns Ocean Way Nashville with Gary Bell. More than just a studio owner, however, Sides is a prolific engineer and avid equipment collector. He owns hundreds of microphones—including at least 400 tube models—whose value he estimates at \$1 million. He also occasionally buys and sells studios, equipment rental companies, and recording gear.

A little-known aspect of Sides' resume is speaker design. Sides' builds custom large monitors using components from the '50s and '60s. His trademark speaker setup is a tri-amp, three-way system that he markets as the Allen Sides/Ocean Way monitor system. He has installed his monitors at the Site and George Lucas' Skywalker complex in the San Francisco Bay Area, Rhyolite Studios and Atlas Records' new facility in Los Angeles, the studios of several clients in Japan, and home studios in various locations.

## PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (WEEK ENDING AUGUST 3, 1996)

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	ADULT CON.
TITLE	MACARONA (Baywatch Boys Mix) Los Del Rio C. Del Vento, M. Ylay (RCA)	I CAN'T SLEEP BABY (If I) R. Kelly (Jive)	DON'T GET ME STARTED Keith Assini/ M. Wright (Decca)	TRIPPIN' ON A NILE IN A PAPER HEART Shane Temple Pilate & C. Rivers (Atlantic)	BECAUSE YOU LOVED ME Celine Dion & F. Foster (550 Music)
RECORDING STUDIO(S) (Engineer(s))	ESTUDIO BOLAN BAYWATCH MUSIC (Seattle, SPAIN/Miami) Jesus Dela Milla Tascam 3500	CHICAGO RECORDING COMPANY (Chicago) Peter Markan Stephen George	JAYELINA (New York) Steve Tillich	WESTERN RANCH (Santa Cruz, CA) Nick Chou (Capitol)	CHARTMASTER/RECORD PLANT (Los Angeles) Felipe Aguila
RECORDING CONSULET(S)	Sony MPX 3500 Tascam 3500	Nova VR 72 SSL 4000G	API Legacy	API Nova	SSL 4020B SSL 8056
RECORDING CONSULET(S)	Sony PCM 3124A Spectral Digital Workstation	Studer A827	Studer D827	Studer A827	Sony 3348
MASTER TAPE	SonyHard Disc	3M 996	Ampex 457	Ampex 456	Ampex 456
MIX DOWN STUDIO(S) (Engineer(s))	BAYWATCH MUSIC (Miami) Mike Ylay	CHICAGO RECORDING COMPANY (Chicago) Peter Markan	ARLINT (Memphis, TN) John Ruppberg	SOUTHERN TRACKS (Atlanta) Brendan O'Brien	RECORD PLANT (Los Angeles) Numbers Galia
CONSULET(S)	Tascam 3500	Nova VR 72	SSL 4000	SSL 4064G Plus with Ultralinear	SSL 8096
RECORDING CONSULET(S)	Spectral Digital Workstation	Studer A827	Sony 3348	Studer A827	Sony 3348
MASTER TAPE	Hard Disc	3M 996	Ampex 457	Ampex 456	Ampex 456
MASTERING ENGINEER	ABSOLUTE AUDIO Leon Zervas	BERNIE GRUNDMAN Brian Gardner	MASTERMIX Nank Williams	PRECISION MASTERING Stephen Marcussen	SONY MUSIC Vlado Meller
CO-CASSETTE MANUFACTURER	BMG	BMG	UNI	WEA	Sony

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# Reviews & Previews

(Continued from preceding page)

never fails. The humid conditions in face traditions with ritual gongs and drums, and some attempt at effects. Listen once. Listen twice. Let it seep into that skull.

**KRISTEN HARRY** (Columbia) **CD**  
**PRODUCER:** The Roots Brothers  
**WRITERS:** A. Barry  
**PUBLISHER:** EMI Music Inc./Jazz Music, ASGAP  
**Tracks:** 11 (54:41)  
 Barry's trademark vocal track makes what could have been a slightly above-average single a standard for the artist. Though "The Love" may be simply his most accessible pop, Barry's voice is a powerful and attractive instrument that makes a strong impression playing the track. Lyrics help him mold the performance, though tempo changes are at times erratic and unusual.

**THE POIGES** (Atlantic) **CD**  
**PRODUCER:** Steve Fink  
**WRITERS:** J. Ann & Christopher  
**PUBLISHER:** Atlantic Music Co./Atlantic Music Co., ASGAP  
**Tracks:** 11 (55:00)  
 The Pogues' new CD is a collection of songs that range from the "Pogues" (more intelligent and substantial offerings).

**ELLS** (Newcastle For The Sea) **CD**  
**PRODUCER:** J. Ann & Christopher  
**WRITERS:** J. Ann & Christopher  
**PUBLISHER:** Newcastle For The Sea Music Co., ASGAP  
**Tracks:** 11 (55:00)  
 Operating to jazz cynicism and the lyrics "Life is hard and you can't ever get anything out of it," this CD contains "For The Sea" make a dramatic entry for the Ells. Not the "next" anything, the Ells' music is long and slow, with a fresh air, employing everything from heavy pedal work to music box samples. A triumphant single whose wistful lyrics are fully appreciated until after several listens.

**THE GATHERING FIELD: Lost In America** (Columbia) **CD**  
**PRODUCER:** Dave Sarno, The Gathering Field  
**WRITERS:** J. Ann & Christopher  
**PUBLISHER:** Sarno Music Co./Sarno Music Co., ASGAP  
**Tracks:** 11 (55:00)  
 Operating to jazz cynicism and the lyrics "Life is hard and you can't ever get anything out of it," this CD contains "For The Sea" make a dramatic entry for the Ells. Not the "next" anything, the Ells' music is long and slow, with a fresh air, employing everything from heavy pedal work to music box samples. A triumphant single whose wistful lyrics are fully appreciated until after several listens.

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**CHICKILLA** (Life King) **CD**  
**PRODUCER:** Life King  
**WRITERS:** Life King  
**PUBLISHER:** Life King  
**Tracks:** 11 (55:00)  
 Chickilla's new CD is a collection of songs that range from the "Pogues" (more intelligent and substantial offerings).

**EDSON** (Big Man) **CD**  
**PRODUCER:** Big Man  
**WRITERS:** Big Man  
**PUBLISHER:** Big Man  
**Tracks:** 11 (55:00)  
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## MUSIC

**INTRODUCING MORRISSEY**  
 Morrissey's new CD is a collection of songs that range from the "Pogues" (more intelligent and substantial offerings).

## CHILDREN'S

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**KUKLA, FAN & GULLIE: BE A CLOWN, BE A CLOWN** (Columbia) **CD**  
**PRODUCER:** Columbia  
**WRITERS:** Columbia  
**PUBLISHER:** Columbia  
**Tracks:** 11 (55:00)

**INTRODUCING MORRISSEY**  
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## INSTRUCTIONAL

**HOME SAFE NOT SORRY: THE PARENT'S GUIDE TO A CHILD-SAFE HOME** (Home Safe) **CD**  
**PRODUCER:** Home Safe  
**WRITERS:** Home Safe  
**PUBLISHER:** Home Safe  
**Tracks:** 11 (55:00)

**THE GATHERING FIELD: Lost In America** (Columbia) **CD**  
**PRODUCER:** Dave Sarno, The Gathering Field  
**WRITERS:** J. Ann & Christopher  
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**PRODUCER:** Big Man  
**WRITERS:** Big Man  
**PUBLISHER:** Big Man  
**Tracks:** 11 (55:00)  
 Edson's new CD is a collection of songs that range from the "Pogues" (more intelligent and substantial offerings).

**KUKLA, FAN & GULLIE: BE A CLOWN, BE A CLOWN** (Columbia) **CD**  
**PRODUCER:** Columbia  
**WRITERS:** Columbia  
**PUBLISHER:** Columbia  
**Tracks:** 11 (55:00)

**INTRODUCING MORRISSEY**  
 Morrissey's new CD is a collection of songs that range from the "Pogues" (more intelligent and substantial offerings).

**THE GATHERING FIELD: Lost In America** (Columbia) **CD**  
**PRODUCER:** Dave Sarno, The Gathering Field  
**WRITERS:** J. Ann & Christopher  
**PUBLISHER:** Sarno Music Co./Sarno Music Co., ASGAP  
**Tracks:** 11 (55:00)  
 Operating to jazz cynicism and the lyrics "Life is hard and you can't ever get anything out of it," this CD contains "For The Sea" make a dramatic entry for the Ells. Not the "next" anything, the Ells' music is long and slow, with a fresh air, employing everything from heavy pedal work to music box samples. A triumphant single whose wistful lyrics are fully appreciated until after several listens.

## INSTRUCTIONAL

**HOME SAFE NOT SORRY: THE PARENT'S GUIDE TO A CHILD-SAFE HOME** (Home Safe) **CD**  
**PRODUCER:** Home Safe  
**WRITERS:** Home Safe  
**PUBLISHER:** Home Safe  
**Tracks:** 11 (55:00)

**THE GATHERING FIELD: Lost In America** (Columbia) **CD**  
**PRODUCER:** Dave Sarno, The Gathering Field  
**WRITERS:** J. Ann & Christopher  
**PUBLISHER:** Sarno Music Co./Sarno Music Co., ASGAP  
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**CHICKILLA** (Life King) **CD**  
**PRODUCER:** Life King  
**WRITERS:** Life King  
**PUBLISHER:** Life King  
**Tracks:** 11 (55:00)  
 Chickilla's new CD is a collection of songs that range from the "Pogues" (more intelligent and substantial offerings).

**EDSON** (Big Man) **CD**  
**PRODUCER:** Big Man  
**WRITERS:** Big Man  
**PUBLISHER:** Big Man  
**Tracks:** 11 (55:00)  
 Edson's new CD is a collection of songs that range from the "Pogues" (more intelligent and substantial offerings).

**EDSON** (Big Man) **CD**  
**PRODUCER:** Big Man  
**WRITERS:** Big Man  
**PUBLISHER:** Big Man  
**Tracks:** 11 (55:00)  
 Edson's new CD is a collection of songs that range from the "Pogues" (more intelligent and substantial offerings).



# Entertainment

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

## MTV Europe Regionalizes Playlists

### Move To Shift Focus To Local Talent, Labels

This story was prepared by Christian Loreis, senior writer for Music & Media.

AMSTERDAM—MTV Europe has implemented its parent company's regionalization policy and has introduced regional playlists to make its programming more responsive to the various tastes and cultures across Europe.

In line with MTV's decision to divide its programming into regional segments (Billboard, March 30), MTV Europe split its coverage into three regions as of July 16: Northern, based in London and incorporating the U.K., France, the Benelux, Spain, and Scandinavia; Central, based in Hamburg and consisting of the Germany/Switzerland/Austria (GSA) region, Eastern Europe, Russia, and Greece; and Southern, based in Milan, serving Italy, France and Spain will be integrated into the Southern region once MTV gains cable carriage in Italy.

The regions have been given autonomy to determine 50% of their respective playlists in a move that the company hopes will bring more exposure

for European talent and a closer relationship with local labels. The remaining 50% will be decided by MTV's network playlist committee at its headquarters in London, from where all broadcasts still continue to be made.

Harriet Brand, MTV Europe senior VP of talent and music programming, says,



"In the long run, [the labels] will benefit from being able to work with MTV in real time, closer to local release dates."

MTV Europe network music controller Peter Good says the three programs have independent broadcast schedules, with the regions falling back on centralized network programming only for the station's two daily live shows, "Hanging Out" and "Select TV." "Ultimately we plan to produce separate regional shows with local presenters unique to each region," says Good. However, he says, the common language of all MTV broadcasts will remain English.

In spite of its strong regional program autonomy, MTV continues to operate as a pan-European network. MTV Europe president/business director Peter Einstein rules out the possibility of turning MTV Europe into a franchise. "The network concept is what attracts advertisers and audiences to MTV."

Einstein believes that the network's regional cast can offer access to much wider audiences. "In the long run, we plan to commission our regional services to produce programs for the network. And the exposure is not limited to Europe. Special events like the MTV Europe Music Awards are exploited on a global basis," he says.

Cologne, Germany-based EMI Electrolas GSA president Helmut Fests outlines the regionalization but sees little change in the company's day-to-day relations with MTV Fest says, "We already work closely with MTV's Hamburg office, and EMI's international office in London deals with the network people. It remains to be seen if the influence of the Hamburg office will increase."

Fests doubts whether regional playlists will improve the situation for German-language repertoire. "The different audiences in the Central region have heterogeneous cultural backgrounds. But export-oriented acts like Captain Jack or the Kelly Family (who sing in English) certainly gain better exposure."

PolyGram's Siegfried Helm, Labels Group international marketing manager Thomas Gustafsson is concerned that Sweden is grouped with the U.K. in the Northern service. "We often have acts that suit our continental European affiliates and markets better," he explains. "To support pan-European releases, we still aim for network rotation or Northern and Central rotation simultaneously. This could mean that we have to hold back videos on the Northern service until the time is right."

## Malaysian Gov't Expresses Concern Over Music-TV Content

■ BY GEOFF BURPHEE AND ALEXANDRA NUWICH

KUALA LUMPUR, Malaysia—Music television broadcasters vying for access to this country's viewers are discovering that, while the broadcast industry may be developing rapidly across most of Asia, the government here still shies away from an open-sky scenario.

A review of the current law prohibiting satellite-dish ownership coincides with the possible launch of the country's much-anticipated Malaysia East Asia Satellite (MEASAT), now slated for September 1990.

Meanwhile, a government report published in *The New Straits Times* newspaper expressed concerns that overly relaxed laws pertaining to satellite ownership will lead to an inflow of "unsuitable values" and will threaten "national security."

Lost broadcasters run afoul of the guidelines, the government supplies its own list of undesirable material, both audio and video, for broadcast or performance of any kind. A partial copy

of a Ministry of Information list obtained by Billboard underscores the comprehensive extent of the government's concerns. The list of "undesirable" Western acts runs the gamut from rockers, such as Stone Temple Pilots, the Scorpions, and Citizen Jane, to state-sponsored—and obviously subversive



KLUOH

—acts, such as Eric Clapton, David Foster, and Tony Smith. Chinese acts figure prominently, including Mandarin rock bands like Wei Ben, but so do

the Philharmonic orchestras of China and a host of Mandarin and Cantonese pop stars. Most prominently featured on the list are Malay acts, which are at times deemed to be a market ban on all content for broadcast, imposed for a one-year "sensitive."

To ensure that such contingencies

(Continued on page 44)

## Bulgaria Bows Album Chart

### List Is Compiled To Int'l Standards

SOFIA, Bulgaria—The record industry here seems to raise its standing both in the West and at home as the country's first chart compiled according to international standards.

The new top 20 monthly album listing is produced by research company BISS (Bulgarian Information Service) and returned by a national sample of 30 retailers.

First published at the end of May, the chart was initiated by four independent labels: Union Media, Riva Sound, Mega Music, and Stars Records. The first No. 1 was Georgi Khrstov's "Machistes" (Dear Mother on Union.

In his 15-year career, Khrstov has built a huge album rock audience here and has won nearly all the country's musical honors.

The second edition of the chart, published in June, was supported by four additional labels: UBF International, Melomania, Payner Studio, and GME. The top slot in that chart was taken by Payner artist Lily Ivanova with her 21st album, "Gotovi Li Ste Za Lubov" (Are You Ready For Love). In her 35-year career, Ivanova has sold more than 50 million albums in the former Communist states of Eastern Europe.

CHRISTIAN LOREIS

## Executive Changes At Warner

### Hashizume Named Prez At East West Japan

■ BY JEFF CLARK-MEADS

LONDON—Takeyoshi Hashizume has been appointed president of East West Japan, effective immediately.

A 25-year veteran of Sony Music Entertainment Japan, Hashizume takes over from Warner Music Japan chairman By-oso Kougai, who assumed direct responsibility for running the East West company on a temporary basis

nine months ago. Kougai—known in Japan as "Junior"—is the founder of MMG Records, which became East West when bought by Warner Music International in 1985. The company is



DUPANO-BANCEL

home to Mariya Takeuchi, Tetsuya Yamashita, X Japan, Blue Hearts, and Hound Dog. In a statement, Kougai pays tribute to Hashizume as "unquestionably one of Japan's leading creative forces in terms of development of domestic repertoire."

(Continued on page 44)

What Asia plugs into.



ILLUSTRATION BY JAMES H. HARRIS FOR BILLBOARD. PHOTOGRAPH BY JAMES H. HARRIS FOR BILLBOARD. PHOTOGRAPH BY JAMES H. HARRIS FOR BILLBOARD.



From India to Indonesia and Siberia to Brunei, 220 million viewers' across Asia connect with Channel IV.



Source: Asian Research Bureau (Singapore) Report. Based on a survey of 220 million viewers in Asia. Channel IV is a joint venture of BBC and the British Broadcasting Corporation.



## Wider Variety Of Musical Exchange Brews At Grahamstown Festival

■ BY ARTHUR GOLDSTUCK

**JOHANNESBURG**—"The artists of a nation in transition need a focal point toward which they can direct their energies. The Grahamstown Festival provides the ideal focus," says groundbreaking South African musician Johnny Clegg of an event that reflects the emerging cross-cultural mix of music in his home country.

During the first two weeks of July, Grahamstown, a small university town on the country's Eastern Cape, hosts South Africa's premier cultural event, the National Festival of the Arts—which claims to be the second biggest event of its kind in the world, after the U.K.'s Edinburgh Festival. Most of the Grahamstown Festival is dedicated to theater, with a main cir-

cuit of stages and a wild, sprawling fringe festival featuring alternative, obscure, and experimental productions.

In recent years, however, the festival has expanded its reach to include all forms of cultural expression, with music making a more important and emphatic contribution by the year.

Juluka, led by Clegg and Sipho Mchana, played reunion concerts at the festival this year before departing for a 30-city tour of the U.S., including a show in New York's Central Park. In the mid-'80s, the band split, and Clegg went on to

lead Savuka, a group that charted worldwide.

The Grahamstown concerts gave the band an opportunity to try out new ingredients in its musical mix, including a touch of what the band members call "Zulu hip-hop."

The festival's emergence as a prime musical event was underscored by Juluka's decision to use it as a springboard for its world tour.

Two subfestivals—the Smirnoff Pure Jazz Festival and the Martell Blues Rock Festival—ramped up both the noise and attendance levels in Grahamstown.

The jazz festival featured a kind of cultural exchange that was unheard of at previous events: Four Canadian musicians—bassist David Young, pianist Johnny O'Neil, guitarist Richard Rieg, and drummer Barry Elmes

—were brought to South Africa by festival organizers as the Canadian Jazz Giants, performing with South African Feza Fika on trumpet and Gavin Mntse on saxophones.

However, the event that came closest to expressing the search for Clegg's aforementioned focal point was a cross-cultural extravaganza going by the cross-lingual name of boereQuinga—a truncation of boere-musiek, a form of country music popular in South Africa's white Afrikaaner population, and mashing a new slew of rhythms that evolved from Western and township sounds in the '40s and '50s.

The two headliners in the show were names that, a decade ago, would have seemed nonsensical as a combination, both politically and musically: accordion player Nico Carstens, the undisputed king of boere-musiek for the past 40 years and a legend of Afrikaaner establishment culture, and Basil "Munnenberg" Cortese, the sax, flute, and pennywhistle player from the townships who has been Abdullah Ibrahim's collaborator since the '60s.

Underlining the improbable mix was trombonist Janice "Hannepot" (named after a local wine variety) van Tonder, one of the stars of the mid-'80s musical rebellion among young Afrikaan artists that saw a generation of performers break away from the establishment. The lineup also

included vocalist Donald Thibomela, bassist Lucas Khumalo, drummer Denver Furness, and pianist/musical director Dave Ledbetter.

The unlikely combinations jelled into the most ambitious exercise in world music yet seen in South Africa, and the audience at the mid-odd opening show yelled, stomped, and applauded their appreciation as nowhere else in Grahamstown.

The response was about a little more muted at the blues/rock subfestival. Nevertheless, the presence of a new generation of rock bands that take their cues from both the West and Africa—such as Squeal, Urban Creep, Pressure Cookies, and the Springfield Nude Girls, along with the unique Afrikaan-blues of Valiant Swart—suggested a more subtle subcultural convergence of rhythms.

While boereQuinga brought together disparate elements of South Africa's rhythmic past, the blues/rock festival came closer to addressing a musical agenda for the future. Together, they represented a new unity of purpose among South African musicians, away from the ghettoization that riddles the industry. And, in the context of the broader musical offerings at the Grahamstown Festival, the message that emerged was more powerful than any rhythmic trend: In South African music today, anything is permissible, and anything is possible—even popularity.



QUIGO



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- 2. International Talent & Touring Directory:** The source for U.S. & international talent, booking agencies, facilities, services & products. \$95
- 3. Record Retailing Directory:** Detailed information on the two biggest of independent music stores & chain operations across the USA. \$145
- 4. International Tape/Disc Directory:** All the info on professional services & supplies for the audio/video tape/disc industry. \$55
- 5. Nashville 615/Country Music Sourcebook:** The most comprehensive resource of businesses-to-business listings for the Nashville region & country music genre. \$55
- 6. NEW! The Power Book September 1996 Edition:** The ultimate guide to radio and record promotion. Lists Radio Stations (Country, Rock, R&B, Top 40), Record Companies, Radio Broadcasters and Top 50 Artists. \$75
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The first Spanish act to hit the top of the charts  
all over the world.

# Are you sure you know what Macarena is?

*Try to choose the right answers  
to the following questions*

## Macarena is...

- A.-Los del Río's smash worldwide hit.
- B.-An island in the Caribbean.
- C.-Could you please repeat the question?

## Los del Río are...

- A.-The song's original authors and artists.
- B.-The Spanish Davis Cup mens doubles team.
- C.-A band of Mariachiis.

## What does Macarena mean to Spanish music?

- A.-The first ever Spanish worldwide hit.
- B.-A flamenco dancer.
- C.-What's "Spanish music"?

## Macarena is a success...

- A.-At the top of the charts throughout the world.
- B.-For Spanish cookery.
- C.-I don't care.

## To dance Macarena you'll need...

- A.-To have a sense of rhythm and a desire to have a good time.
- B.-To take classes of flamenco.
- C.-I don't like dancing.

## Macarena fever is...

- A.-The Spanish dance hit that succeeds all over the world.
- B.-A non-stop Spanish Fiesta.
- C.-Please could you tell me what Macarena is again?

Please read whichever box has suited your answers

A

Congratulations, you are an expert. You not only know everything about Macarena and Los del Río, you probably love to dance Macarena all the time.

B

You don't yet know what Macarena is but at least you have a sense of humour. Don't worry you can still make up for lost time. Turn your radio on and get ready for the fever.

C

Is this the first time you're reading this magazine? That's nothing of the music world or you have never done a bit in your life. Go to any record store and buy Macarena. This will change your boring life.







# HITS OF THE WORLD CONTINUED

## NETHERLANDS (Dutchling Mega Top 50) 03/24/96

THIS LAST	SINGLES
WEEK	WEEKS
1	1
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## NEW ZEALAND (Manga Top 50) 03/25/96

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## SWEDEN (SGL Top 50) 03/25/96

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## PORTUGAL (Phonogram Top 50) 03/25/96

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## FINLAND (Suomen Top 50) 03/25/96

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## HONG KONG (SPL Hong Kong Chart) 03/25/96

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## SCOTLAND (The Scottish Singles Chart) 03/25/96

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## SCOTLAND (The Scottish Singles Chart) 03/25/96

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# MUSIC PULSE

## THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

**IRELAND:** It was several years ago at a festival in Norway that the Irish group Four Men And A Dog first met American old-timers the Band. The connection eventually led to Four Men And A Dog recording their third album, "Be A Secret Remedy" (Transatlantic Records), in 1994 at Aaron Drusman's Levan Helm studio in Woodstock, N.Y., with Aaron Drusman as producer. Recorded to Woodstock earlier this year, Four Men And A Dog recorded their new album, "Long Roads," a mixture of original compositions by singer-guitarist Kevin Doherty, a handful of traditional Irish tunes, and a rip-roaring revival of the Sam & Dave standard "Hold On, I'm Comin'" featuring guest performances by members of the Band. Since conceiving in 1990, Four Men And A Dog have experienced several personnel changes, partly as a result of the group's punishing global touring schedule. Perussionist/Vincent Gurni Lupari, one of the two founding members still on board, says, "The more you delve into who we came to be who we are today, the more complicated it gets." What is not so difficult to see is the high esteem in which Four Men And A Dog are held locally. Last year, the group shared a stage in Belfast, Northern Ireland, with Van Morrison and President Clinton, who was there to switch on the city's Christmas-tree lights.

KEN STEWART

**U.K./IRAQ:** The Iraqi master of the oud (Arab lute), Naseer Shamma, delighted a crowd of enthusiastic Arab expatriates in July with his first appearance in the U.K. The event, organized by the Arab Club of Britain, took place in Kensington Town Hall, West London, and offered a precious opportunity for listeners to hear the oud, an ancient Middle Eastern and original music. Shamma is a creative performer who stays close to his roots, and in a program called "Migration Under The Moon," which featured many of his famous tunes, he took an appreciative audience on a journey through time and musical genres. Displaying great technical skill and agility, he made deft use of two- and three-board modes, expertly played a plectrum, in both new and familiar positions on the oud. His instrumental compositions are usually much more than just improvisations on traditional or self-inspired themes, and one of the most moving numbers was "Ehnamir," a beautifully constructed piece inspired by the horrors of the American bombardment of Baghdad, Iraq, during the Gulf War. Born in 1933 in Al-Kut, Iraq, Shamma graduated in 1956 from the Institute of Musical Studies in Baghdad and went on to compose music for Iraqi and Arab films and TV serials. He now lives in London, where he teaches at the High Institute of Music. He has toured several Arab and Mediterranean countries and has won a number of prizes, the most recent being the Medal of the Portuguese University in Lisbon, which he received earlier this year.

MICHAEL BREZET

**POLAND:** The legend of Lyrond Skynet lives on through the music of rock band Harlem, whose debut album, "Lustre" (Mirrors) on the Eurocom label, boasts a version of the Skynetian anthem "Sweet Home Alshams," Polish-style. Given new lyrics and retitled "Nie Bylem Nigdy W Kalifornii" (I've Never Been To California), the song fits perfectly into a repertoire that reflects Harlem's love of traditional, Anglo-American rock music, such as Led Zepplin, ZZ Top, Bruce Springsteen, and Eric Clapton. With songs that celebrate the good-time rock'n'roll lifestyle to the hilt, "Lustre" has won critical acclaim in Polish magazines Popcorn, Broom, and Tytlo Rock, while the group's song "Helodze" (Helodze!) has topped the Magazyna Joynta chart, presented simultaneously on Radio 1 and TVP 1. Other songs, such as "5.30" and "Polski Harlem" (Polish Harlem), continue to uphold the hard-rocking tradition, but one of the outstanding tracks on the album is the beautiful and comparatively sensitive "Biaze O Zdrozale" (Unfaithful Blues). Like its heroine, Harlem is in its element playing live, and the band has become a fixture at Polish festivals and open-air events, including Play-box in Katowice, Rock Mole in Sopot, and Agrykola Park in Warsaw.

BEATA PRZEDMUSKA

**SCOTLAND:** The birthday of Robert Burns, Jan. 25, 1759, is celebrated all over the world. However, it is the 200th anniversary of the great bard's death July 21, 1796, that has triggered the release of a remarkable new album by admired jazz singer-catalyst Ramsey Carr. "Robert Burns—A Woman's Man" (Alba Records/Rainbow Ltd) features 16 of the more than 300 songs Burns wrote during his lifetime, performed by Carr, who is discreetly accompanied by violin, flute, piano, piano, and double bass. The 47-year-old singer, who lives in Glasgow, Scotland, near the banks of the River Clyde, has devoted many hours to researching Burns' life and has her scrupulous attention to detail reflected in the album's sleeve, which depicts Carr in a long coat from the haunting, romantic ballad "Aye Waulkie," O' to the proudly defiant "Scots Wha Hae We Wallace Bled," often regarded as the unofficial Scottish national anthem and one of the world's greatest freedom and marching songs. "I doubt that we will ever see the genius of Robert Burns repeated," Carr says. "I hope I have done justice to Scotland's greatest poet. A similarly evocative album, albeit in a more contemporary vein, is "Scottish Moods" (REI Records), a collection of traditional Scottish ballads performed on acoustic guitar by Celtic Spirit. Here, old favorites, including "Over The Sea To Skye," "Flower Of Scotland," "Wild Mountain Thyme," and "Auld Lang Syne," are given a gentle, new-age touch. Imagine Mark Knopfler playing these tunes in a rural white sitting in a field of heather, and without a twinkle of bagpipes or a marching drum in sight.

DAVID SINCLAIR



## Russian Officials Gather To Learn To Fight Piracy

LONDON—Senior Russian legal figures have attended the country's first anti-piracy enforcement seminar.

The meeting, held July 17 and 18 at Lake Baikal in Siberia, was attended by customs, tax, and trade officials and police. The agenda was to give them the expertise to fight domestic piracy and stem the flow of illicit goods from China.

The meeting was organized by the Russian group of the International Federation of Phonographic Industry (IFPI) and had the support of the Russian Interior Ministry and other state authorities. It was held as part of the European Union's TACIS program of international development of copyright protection.

Irina Savelyeva, head of IFPI Russia, says the meeting brought together

authorities from across Siberia. Two more gatherings are planned, one for the Moscow region and one for the European part of Russia.

In Siberia, a special focus was given to the importation of illicit CDs across the long border with China. Savelyeva describes this trade as "intense," saying that it amounts to "several million" discs per year.

Seminars covered copyright law provisions but were mainly focused on the practicalities of the anti-piracy fight. Those attending were told how to recognize unlicensed product, how the various legal agencies should cooperate in tackling it, and how raids should be conducted. **JEFF CLARK MCNEARS**

*ifpi*

## MALAYSIAN GOV'T CONCERNED OVER MUSIC TV

(Continued from page 43)

are understood and in place before the scheduled launch of Malaysia's first commercial indigenous satellite. MEASAT has been announced by the prime minister's various ministerial bodies. These include the Ministry of Information and Ministry of Home Affairs, which are working to nail down the broadcast regulations under the country's Film Censorship Act, which currently covers taped programs. New regulations that may be drafted to cover the signals of live satellite broadcasts, meanwhile, are "still being sorted out."

Darvaz Chikis is director of business development at Channel V, which for the time being has been allowed to broadcast Malaysia terrestrially on Metromotion, predominantly in the Klang Valley site of Kuala Lumpur and Malaysia's largest urban concentration. The channel's

recently published plans to localize its product with a Malaysian service on the anticipated satellite service. Childs says the channel will be a mix of predominantly English-language but will expand its local production over time to become a Malaysia-specific service.

"We'll be taking programming from rights holders in Malaysia, as well as 'We're pretty much proved we can broadcast into Malaysia and not offend anyone.'"

Channel V's Malaysian service has, though, already come under official scrutiny. "We have had an observation from the government," says Chikis. "It has been a very good observation, but they said it was just too much. But we don't play that kind of stuff on the whole, so we're pretty safe."

MTV Asia is also rumored to be in negotiations with MEASAT to carry the channel's Malaysian service, although executives there declined to comment on any discussions at press time.

The Malaysian government appears determined to ensure that, even with the greater choice delivered by an indigenous satellite service, it will still be able to control the content of satellite television that reaches its population.

A proposal to amend 1988's Broadcasting Act, thereby legalizing parabolic dishes in Malaysia, includes a caveat. The Information Ministry has restricted dish size to 0.6 meters in width (2 feet). Ideally, this would limit viewing to channel broadcasts on MEASAT, which will provide an initial 30 channels of programming (although parabolic dishes of the size advocated by the government have the capacity to receive 32 channels).

Information minister Datuk Mohamed has reasoned that other, unspecified dishes might enable access to "undesirable" programming. "It would be illegal to use other types of dishes. Those who use dishes exceeding 0.6 meters will be subject to a fine of up to 100,000 Malaysian ringgit (\$40,000), three years in jail, or both."

Meanwhile, Malaysian industry sources say, record companies are increasingly looking to the government for support on the merits of MEASAT's potential. A number of locally produced terrestrial and cable programs are increasing production of local content, and are marketing music from the ground up. The Record Industry of Malaysia, for example, has several new chart shows in the works for a variety of repertoire.

Ian Tyson Compiles 'All The Good 'Uns'  
Solo Work Of '60s Folk Star Reissued On Vanguard

■ BY LARRY LeBLANC

TORONTO—Two decades and nine solo albums after the breakup of his folk duo Ian & Sylvia, Canadian singer-songwriter Ian Tyson believes he's at the top of his musical form.

"I'm getting to be a pretty good singer," Tyson says. "I don't smoke any more, and I don't drink as much. Also, I live in one of the healthiest places in the world." Tyson lives near High River, Alberta, on his T-Bur-Y ranch. The singer's down payment came from royalties from Neil Young's recording of Tyson's song "Four Strong Winds."

In listening to Tyson's 13-track compilation *All The Good 'Uns*, it's difficult to disagree with the singer's assessment of his vocal abilities. The album was released in Canada July 23 by Edmontan, Alberta-based Stony Plain Records and will be issued in the U.S. by Vanguard Records Sept. 17.

Featuring striking cover art of cowboys painting by Montreal artist Buckeye Blake, the compilation is drawn from Tyson's six Stony Plain recordings devoted to the imagery and mythology of cowboy life. Also included are two songs from his 1974 album *Off It All* and "Barrel Racing Angel."

Vanguard and Stony Plain pushed Tyson, whose fans include Johnny Cash, to a type of cowboy music that Walker, Townes Van Zandt, Tanya Tucker, and fellow Canadian Gordon Lightfoot, to mention the retrospective "Cowboy Songs" of the 1980s, have used the idea. "It was hard for me to get excited about it, because my hardcore fans have all my albums," he says.

Tyson says that will more than 50 covers of Western-style songs in his recorded repertoire, it was difficult to pick songs for the retrospective. He asked friends to compile chart lists of Western songs. The top five were "M.C. Horner," "The Gift," "Navy Rag," "Irving Berlin's 100 Yrs Old Today," and "Four Sons Ago."

But the greatest American Western perspective is his fascinating 1968 album "Cowboyography," which contributes six songs. That album paid tribute to Charles Bronson, the great American Western painter of the mid-1960s. "Cowboyography" is Tyson's best-selling album and has only yielded to one other album, his 1974 *Edmonton* (50,000 units). It resulted in Tyson winning a Juno Award as top male country singer in 1967 and sweeping the Canadian country music awards (C-CMAA) after that year's release, taking honors for both top vocalist, top album, and top single ("Navajo Rag," co-written with Tom Searles). In 1988 and 1989, Tyson again won the CCMAs named for top male vocalist.

While Stony Plain Records in Edmonton handled Canadian distribution of "Cowboyography" and Sugar Hill Records did the U.S. version, it was Ian and his wife, Twyla, initially sold to the cowboy community by mail order on their Eastern Spore Records label. "I was just serendipity," he says. "I had a tape of it, and I didn't know it was [Producer Adrian] Chivers' brought a unique sound to the album, which was recorded in Calgary on equipment that's broken down at least twice at day

## IAN TYSON

We never captured that sound again. It was a once-in-a-lifetime thing."

Perhaps it was inevitable that Tyson came to sing about cowboy life. As a kid growing up on Vancouver Island, he was spellbound by the writings and drawings of cowboys by Quebec-born Joseph Daulton, who wrote 24 books under the name Will James.

In 1960, when Tyson started performing, he vocally mimicked Roy Acuff and Marty Robbins in a local country band, Talar O'Shea & His Pistol Packin' Rhythm. Next, he performed with a Vancouver-based rockabilly band, the Sensational Stripes. In 1964, while performing with his first partner, Don Franks, Tyson met Sylvia Fricker as the First Floor Club in Toronto's Yorkville district. Ian & Sylvia formed as a part-time duo in 1969 and went full-time in 1961. During this period, Toronto hosted a potent folk music subculture, and Ian & Sylvia—performing English, Scottish, and traditional Appalachian ballads and rural blues—became the best-known of the local performers.

Amused to make their mark internationally in 1964, they moved to the center of the North American folk movement: New York. Manager Albert Grossman, who had just started handling Peter, Paul, and Mary and was later to work with Bob Dylan, agreed to take them on. In 1961, the duo signed with New York-based Vanguard Records, the leading folk label at the time.

By 1962, following Dylan's lead, the pair began to write their own songs. Ian's first attempt at songwriting was "Four Strong Winds," which was followed by "Someday Soon." Bobby Bare's version of "Four Strong Winds" reached No. 3 on Billboard's country singles chart in 1964. July Collins' cover of "Someday Soon" reached No. 55 on the Billboard singles chart in 1960, and Suzy Bogguss' version peaked at No. 12 on the Billboard Hot Country Songs & Tracks chart in 1991.

For the next four years, Ian & Sylvia, who married in 1964, toured the North American folk circuit of coffeehouses and college dates. They sold out New York's Carnegie Hall twice, were featured in major folk festivals, and became the first to cover Lightfoot songs.

By 1968, the interest of Ian & Sylvia's folk days, "I listen to those early Vanguard recordings, and I have no memory of them," he says. "I don't even remember recording."

As the popularity of folk music waned in the mid-'60s, the Tysons turned to the challenging uncertainty of experimental rock and jazz-influ-

enced country music. The disappointing "Levin Sound" album in 1968 on MGM Records was followed by two untitled albums, "Nashville" on Vanguard (with instructions to record in "68" and "Full Circle" on MGM the same year. The Tysons then formed the group Great Speckled Bird, named in honor of Acuff's 1961 hit "Great Speckled Bird." Although that group's Todd Rundgren-produced album, released on Apple Records in 1969, sold 100,000 copies (it was considered a classic of the country-rock genre).

In 1969, Tyson began hosting the Canadian country music television series "Nashville Night" on CTV, named "The Ian Tyson Show" in 1978. It ran for five years. During this time, the Tysons recorded two Columbia Records albums, 1971's "Ian & Sylvia" and 1972's "You Were On My Mind."

Fixing their former mainly country, Ian & Sylvia split in 1972, the same year Tyson quit his TV series. Daulton, who had produced the duo, has remained only once, for the CBC-TV special "Ian & Sylvia Reunion" in 1986. Sylvia now records with Deson Records in Toronto as a soloist and with the band The Talar O'Sheas.

After departing Vanguard two decades ago, Tyson returned to the label in 1984 with the release of his album "18 Inches Of Air." Vanguard has since reissued all of Tyson's Stony Plain catalog worldwide. "Ian's our biggest asset at Vanguard for [current] artists who do great country music," says Meg MacDonald, publicity director of Vanguard Records U.S.

When Tyson compiled the "All The Good 'Uns," he agreed that he must admit that it included recordings not available on his other albums. "Barrel Racing Angel" and "The Wonder Of It All" were produced by noted Canadian producer Doug Bessie. Bessie had said that it included recordings not available on his other albums. "Barrel Racing Angel" and "The Wonder Of It All" were produced by noted Canadian producer Doug Bessie. Bessie had said that it included recordings not available on his other albums.

Doug was so wonderful to record with. I was in the States and he wanted to see me. I was in the States and he wanted to see me. I was in the States and he wanted to see me.

"Whether or not they'll get played on the radio is another thing."

It is Bessie, TV's music director of country station CHAT Medicine Hat, Alberta, added "Barrel Racing Angel" immediately when it was released in Canada in 1984. "Sylvia and I have Ian Tyson," he says. "However, there are certain songs of his we play that other radio programmers won't touch."

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## WARNER INT'L

(Continued from page 43)

Hamazine, who was previously GM of Sony's No. 3 domestic A&R division, says he intends to build East West into a "top record company." He says that, as a "top record company," he states, will be based on putting artists "at the center of our thinking."

Michael Yao has been named managing director of Warner Music Taiwan, with immediate effect.

The previous holder of the post, Wu Tia, was promoted to the new post of VP China region, in February and remains chairman of Warner Music Taiwan.

It was who was marketing controller at China Television Network from March 1990 to January, was previously president of music production company Sweeten, which he founded in 1984.

Sweeten was home to Wan Fang, Gao Yu, Hu Jin, Zhao Huan, Teng Chi Yu, Zhu Zhen, and Cheng Jin. His releases sold in China and Singapore as well as Taiwan.

Sony's duties in his new post will include assessing marketing and distribution opportunities in mainland China.

■ Didier Durand-Bancel has been appointed president of Warner Music France's French Music Division. He was previously president of the operation, Erato Disques, effective Aug. 1.

Durand-Bancel was previously director-general of the label.



# Merchants & Marketing

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## Uptempo Distribution At Allegro

Indie Company Has Branched Out Beyond Classical

■ BY FRANK DICOZANZO

NEW YORK—Like the fast musical tempo its name suggests, Allegro, a privately owned independent distributor known for its classical labels, is wasting no time in orchestrating its rapid rise as one of the largest music distributors in North America.

Reaching out into pop, jazz, new age, world music, R&B, international, and other genres, the 14-year-old Portland, Ore.-based company, which began as a specialty import mail-order business, now provides exclusive distribution and marketing services to more than 150 independent labels. Its catalog boasts more than 12,000 recordings.

"Basically, we've evolved from being a deep catalog distributor of esoteric classical music to becoming a broad-based classical distributor to selling well beyond classical," says Joe Micallef, president of Allegro.

Indeed, the company has experienced stellar growth in the seven years since it was purchased by Joe and his brothers Rico and Vincent Micallef. Over that period, annual sales jumped from \$2 million to \$30 million, an increase of 1,400%. "Our sales have doubled every 18 months over the last seven years," reports Joe Micallef.

Classical accounts for 50% of sales, followed by jazz, 25%; world music, 15%; and other categories, 10%.

CDs make up the bulk of product, with audiocassettes accounting for less than 10% of sales and video less than 5%. "Video, which we began selling last year, is something the company is getting more and more into," notes Micallef.

Recent label-distribution agreements include Alamo, Doremi, Zwarg, Urtext, Newberry, Juke Box Treasures, and Inner Peace Music. Although Allegro represents more than 150 labels, Micallef says, that

number is deceptive because it includes publishers. "In reality, we have about 30 key vendor relationships, which represent 80% of our turnover."



Micallef stresses that despite the distributor's aggressive push into nonclassical sales, the classical category will always remain Allegro's core business. "We'll continue to expand our position in classical to the same degree that we'll be pursuing other areas of music."

"We've built such a great reputation in the classical area that a lot of people are very surprised when they see the changes that have taken place in our catalog in the last five years," says Lee Knuth, director of marketing.

Notably, Allegro's growth has occurred during a period of rapid change within the distribution industry. Consolidations, a shift from regional to national distribution, the creation of independent distribution alliances "webs," and a greater major-label distribution presence have radically transformed the distribution landscape, forcing some independent distributors out of business.

"We have a reputation in this industry as someone who is rewriting the rule book on independent distribution, and I'm proud of that," states Micallef.

He adds, "The traditional independent distribution model, in which the distributor is little more than a pick-and-pack operation, and the sales and marketing staff is confined to mere order-taking, is a system that is no longer economically viable in today's marketplace."

According to Micallef, Allegro is internally organized in much the same way as a consumer-product company. Essentially, each label is assigned to a marketing coordinator, who has the responsibility of managing label relationships and working closely with the individual label to formulate long-term strategies, for both the label as a whole and its specific artists and titles. Plans are reviewed and updated every six months.

"We work best with labels that see us as a long-term strategic partner where we're intimately involved with their entire product and its development," explains Micallef.

To that end, he emphasizes that Allegro sees itself less as a distribu-

(Continued on page 55)



The staff of independent distributor Allegro Corp. outside its headquarters in Portland, Ore.

## Video Consolidation Continues Apace

### Blockbuster Purchase May Signal New Spree

■ BY DON JEFFREY

NEW YORK—While uptempo home video retail companies have been stealing the spotlight on Wall Street and in the industry for rapid consolidation in recent years, it seemed as if the industry's colossus, Blockbuster Video, was



remaining backstage. But its announcement last month that it had acquired the 30-store, Buffalo, N.Y.-based Video Factory showed its competitors and investors that it is still very much a player in the acquisition game.

The other large retail companies—Hollywood Entertainment, Movie Gallery, West Coast Entertainment,

and Moores—are publicly held companies that have to impress Wall Street with well-forecasted growth. Blockbuster was acquired by media conglomerate Viacom two years ago but is still subject to the scrutiny of Wall Street analysts, particularly now that Viacom's stock is under pressure.

The other companies are much smaller than the gargantuan in Fort Lauderdale, Fla., which counts about 4,800 stores in the U.S. and other countries. But Blockbuster's highly publicized purchase of a relatively small chain is meant in part to put its competitors on notice that it may be stepping up its acquisition efforts.

Scott Barrett, president of Blockbuster Video, says the company will probably acquire 175-200 stores this year (Billboard, Aug. 3).

Portland, Ore.-based Hollywood Entertainment has grown from 160 to 382 stores this year, an increase of

138%. Hollywood, like Blockbuster, is an acquirer of relatively large stores.

Another fast-growing chain is Moores, which has increased its count from 87 stores a year ago to 190. Aimee Heerd, investor relations coordinator, says that the Greenville, S.C.-based chain prefers midsize stores, at 10,000



square feet and with volumes averaging \$500,000 a year.

West Coast Entertainment, the third-largest chain in the U.S., has grown from 388 stores to 508 in the last year. Steve Appel, VP of corporate development, says the Philadelphia-based company looks for large stores

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## Summer Means Hot Sales On Cape Cod

### By Don Of Big Retailers, Vinyl Help Spinnaker, Strange Ways

by LACK JEFFREY

HYANNIS, Mass.—Everyone knows that when you're a shopkeeper in a summer tourist area, it's anything but sun and fun.

"Sometimes I'm working about 100 hours a week, easily," says Cameron Wieden, co-owner of three record stores on Cape Cod, Mass. "I used to be more. I've cut back."

He's on the job seven days a week during the summer rush, dividing his time between Spinnaker Records outlets in Hyannis and Falmouth and Strange Ways in Provincetown.

Wieden estimates that he does 50% of his annual business from Memorial Day to Labor Day.

One recent Sunday evening, the Hyannis store, located on the busy commercial strip of Main Street, welcomed a steady stream of mostly young people into its 1,100-square-foot space. Business has been good. Last year, revenue rose 15%-20%, to about \$2.2 million for the three stores.

"The whole Cape is doing very well this year," says Wieden. "In the late '80s, it dropped off, but in the last two years it has been increasing. It's a cheap vacation for people from New York or Boston, instead of going to Europe."

As profit margins are rising, too, he says, which is not generally the rule among music retailers these days.

But that is not really a function of a

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robust market for new music releases. Wieden buys all his major-label product from wholesalers like CD One Stop and Valley Record Distributors, and he prices most of his CDs at \$11.99 and \$12.99, so there is not a lot of margin there.

The profits come, in part, from a growing business in used CDs, cassettes, and vinyl, which account for about 40% of his music sales. Wieden says he buys \$300-\$400 worth of used CDs per day from customers who walk in off the street in Hyannis, and he rings up about \$1,000 in sales.

And then there are the nonmusic items. T-shirts do well here, priced at \$15 and \$20 (for the dyed). Posters, patches, music books, music videos, and even hair dye help boost margins.

But music still accounts for about 80% of total revenue. The inventory of the three stores includes about 75,000 titles.

Wieden says he has no gripe about the business but figures that he "probably would be complaining if a Leechmere or a Circuit City moved near me."

That doesn't mean he lacks competition. Within a five-mile radius of Spinnaker, there are five other record stores (Newbury Comics, Concrete, Strange Ways, Record Town, Tape World) and a Kmart, Newbury, which opened seven years ago, "sells a little of our thunder," Wieden concedes.

Asked how he achieves 15%-20% revenue growth with all those competitors nearby, he says, "A lot has to do with the second-hand price. But I don't have to do with our diverse catalog. We carry a little of everything. We carry a lot of imports. We usually do a good job of stocking stuff the other stores don't have."

Vinyl, which is making a comeback,

gives Spinnaker another edge. Three years ago, Wieden gave up on the configuration, but now, with so many popular acts releasing their albums on vinyl, business is picking up. He says he sold about 15 LP copies of Metallica's new album, "Load," in Hyannis. "Newbury Comics carries some vinyl, but none of the others do. So [with] my new releases that come out of vinyl, I do very well."

The stores sell mostly pop and rock recordings. The Hyannis store has no country or classical. Falmouth and Provincetown have classical, but neither stocks country. The demand does not seem to be great. "Two country stations on the Cape changed over to alternative," Wieden notes.

"Falmouth is pretty much a clone of this one," he says, referring to the Hyannis shop, but the use in Provincetown has a different style as well as name. With a large gay population in town, dance music is bigger at Strange Ways than at Spinnaker. When the



In addition to selling music, Spinnaker Records does a good business in T-shirts. Some of its selection is pictured on the wall above. (Billboard photo)

Don Matthews and the Smoking Pumpkins were topped the charts in Hyannis and Falmouth. Everything But The Girl was the biggest seller in Provincetown.

Despite the fact that summer is the selling season, the stores do not close after Labor Day. However, the scene does look different in September. "It's definitely a lot of shop clerks around you, and it becomes like a ghost town," he says.

Provincetown's population narrows from about 50,000 in the summer to roughly 14,000 in the winter, and Falmouth's center falls from about 20,000 to 20,000. Hyannis, however, doesn't drop off as much.

Hyannis and adjacent Yarmouth maintain a population of about 75,000 in the off-season. "It's almost considered a suburb of Boston," says Wieden. Wieden, who is 32, was born in Virginia and traveled all over as the son of a Marine before his family settled on the Cape more than 10 years ago. He began working at a local record store, Music Smith, that later went out of business.

In 1986, co-owner Jeff Grant, a native Cape, who is 32, was born in Virginia and traveled all over as the son of a Marine before his family settled on the Cape more than 10 years ago. He began working at a local record store, Music Smith, that later went out of business. In 1986, co-owner Jeff Grant left the day-to-day operations of the stores to Wieden soon after that and now lives in Bourne, near the entrance to the Cape, and continues daily to consulting work in the Boston suburb of Woburn.

## newsletter...

**WALT DISNEY CO.** reports that pro forma revenue from its Creative Content divisions increased 24% in the third fiscal quarter to \$2.4 billion, while operating profit rose 13% to \$297 million. Creative Content includes Disney's film, home video, television, and record companies. The pro forma results assume that the acquisition of Capital Cities/ABC occurred before last year's third quarter.



Disney states that the increases reflect, in part, domestic home video results from "The Aristocats" and "Toot and the Tootsies." For the ninth month that ended June 30, Creative Content operating income fell 7% to \$12 million on a 1% rise in revenue. Disney's sales in the U.S. are projected to decline to a difficult comparison with the previous year, when "The Lion King" was released domestically on video.

**ORION PICTURES** says it has made an agreement with Rank Film Distributors for the financing, production, and distribution of three feature films. The two movies now under production are "Eight Heads in a Puff Bag," a comedy directed by Tim Schulman and starring Joe Pesci, and "Independence" with Drew Barrymore. Orion will release the films to theaters and on home video.

**METRO-GOLDWYN-MAYER** has obtained commitments for a \$350 million revolving credit facility from a group of U.S., European, and Japanese banks. The loans will be used for the production and distribution of MGM and United Artists films and television programs. As reported, MGM's owner, Credit Lyonnais, has agreed to sell the entertainment company to a group that consists of financier Kirk Kerkorian, studio executive chairman, and a group of investors, including the Australian company partly owned by Rupert Murdoch's News Corp.

**DCG COMPACT CLASSICS**, a Los Angeles-based, publicly owned record company that specializes in compilations, has begun to diversify with the acquisition of Photo Dimensions Inc., developer of a single-use camera. PDI, based in Winston-Salem, N.C., is a division of Re-Pac Corp. The single-use camera produces a photograph that contains a caption.

**WAXWORKS**, the music and video retailer based in Owensboro, Ky., announces that its annual convention and trade show will be held Oct. 6-8 at the Ramada Resort and Convention Center in Owensboro. Jeffrey Evers, president of the Video Software Dealers Assn., will be the keynote speaker.

**THE GOOD GUYS!**, the San Francisco-based consumer electronics retailer, reports a net loss of \$3.4 million on \$198.5 million in sales for the third fiscal quarter, which ended June 30, compared with net income of \$2.2 million on \$166.3 million in sales in the same period a year ago.

The company says its weak results reflect a "high consumer debt levels and a lack of new and exciting products to drive demand." Good Guys! and Tower jointly operate electronics and entertainment retail stores in Los Angeles and plan to open a superstore in Southern California this fall.

**the good guys!**  
AUDIO VIDEO SPECIALISTS

**BLOCKBUSTER MUSIC** has selected RetailVision, a designer and manager of retail magazine programs, to direct a new magazine section in stores that allows up to 360 titles to be displayed. More than 425 stores will participate in the program. Middlebury, Vt.-based RetailVision is a division of Cowles Media Co.

**NIMBUS**, a CD manufacturer, says that the new Marshall Crenshaw album, "The Art of Science" (Razor & Tie), will contain a 3-D packaging design that uses Nimbus' patented holographic technology. The front cover of the CD's outer package allows the holographic design on the CD to be visible. The album will hit stores on Tuesday (6).

**MCA** has signed a long-term pay television deal valued at more than \$1 billion with the KirchGroup, a leading broadcasting company in Germany. This is one of the first deals announced by MCA under its new CEO, Frank Bovea. MCA will launch two channels initially carried on KirchGroup's DFL, the first digital TV platform in the German market. One will be a movie channel, drawing on the 3,000-title library of MCA's Universal Pictures. MCA has also signed a free TV co-production deal, valued at \$15 million, with Europe's largest broadcast network, Germany-based RTL, a venture that includes Bertelsmann Entertainment.

**GO-VIDEO**, marketer of the dual-deck VCR, reports a net profit of \$187,596 on \$8.5 million in revenue for the third fiscal quarter, which ended June 30. In the comparable quarter last year, Scottsdale, Ariz.-based Go-Video had a net loss of \$687,501 on \$6.9 million in revenue. The company attributes the gain to a new, low-price (\$399 list) VCR introduced in June.

Spinnaker Records is located on busy Main Street in downtown Hyannis, Mass. (Billboard photo)

## EXECUTIVE TURNTABLE

**RETAIL.** Blockbuster Entertainment Group, in Fort Lauderdale, Fla., promotes Thomas C. Byrne to vice chairman and Adam D. Phillips to executive VP. They were, respectively, executive VP of corporate development and senior VP, general counsel.

**DISTRIBUTION.** Alliance Label Development appoints Anne Aronson as alternative label manager. She was director of marketing for Sector 2 Records.

**HOME VIDEO.** Megan Branigan is named marketing director for CBS/Fox Video in New York. She was director of video programming at Columbia House.

**Jennifer Thieroff** is named manager of press relations at Britt Allcroft in New York. She was marketing manager for the Discovery Zone.

PHILLIPS BYRNE

**MGM/UA Home Entertainment** in Santa Monica, Calif., promotes Allan Plich to executive director of video services, and Nancy Harwell to director of video services. They were, respectively, director of technical services and manager of video services.

Please send all information for the Merchants & Marketing Executive Turntable to Billboard, 1215 Broadway New York, N.Y. 10046. Photos are welcome.



## VIDEO CONSOLIDATION

(Continued from page 19)

and superstores.

A very different acquisition strategy is promoted by the second-largest video chain, Dothan, Ala.-based Movie Gallery, whose store count has increased 89%, from 456 a year ago to 864.

At the recent Video Software Dealers Assn. convention in Los Angeles, two top Movie Gallery executives participated in a seminar on video acquisitions. In attendance were many mom-and-pop retailers, who, to judge by their questions, clearly were interested in selling their stores to chains like Movie Gallery or Blockbuster.

Harrison Parrish, president of Movie Gallery, said he had observed that Blockbuster's "moving target" (market) was once 50,000-plus population, but now we see them in 30,000 and less.

Steve Lavoie, VP of strategic planning for Movie Gallery, told the retailers that his company seeks "the dominant retailer in primarily small-town markets. As we grow into new markets, our program is to build in between. When we go into new states, we try to go with a group."

He said that 28% of Movie Gallery's stores compete directly with Blockbuster.

Last year, he said, Movie Gallery purchased many single stores and two-store chains as a "fill-in strategy."

He added that the model for a Movie Gallery acquisition is a 4,200-square-foot store with \$320,000 in annual revenue.

Parrish said that in addition to market dominance or share, the chain looks at historical performance ("if it's growing faster than the industry trend") and, most importantly, cash flow.

Movie Gallery's formula is to pay 9-3% times cash flow. Parrish defined it as the pretax earnings "at store level after you pay everybody." In other terms, it is equal to total revenue minus store expenses and the cost of tapes. The company also prefers retailers with a net profit of 18%-23% of revenue.

Movie Gallery's acquisitions are mostly pooling of interests, which is an accounting term for a purchase done by an exchange of stock. Asked by retailers why the company prefers this method to outright cash buyouts, Parrish said, "We like pooling because we want the seller to take our stock and ride up with us." In addition, there's no debt preservation an acquirer's cash and diminish the need to take on debt; moreover, they give the sellers tax advantages.

Generally the executives said, Movie Gallery prefers to buy stores that are debt-free. If not, said Parrish, "we'll pay you on formula and take the debt out of that, and you keep the debt."

Lavoie said that Movie Gallery has closed about 180 transactions in two years, "about 30% of all the people we talk to." He said he gets about 12 inquiries a day.

Other figures that Movie Gallery uses as a chainwide standard are 12%-13% of revenue for rent and 15%-16% for payroll.

At the session, one retailer announced that he operates one 1,200-square-foot store in a town with a population of 3,500, and 3%-4% of his revenue goes toward rent.

Parrish replied, "I'll take 100 of them. I like that percentage."

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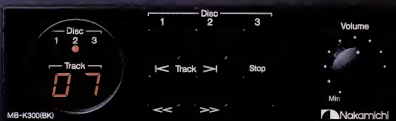
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## Merchants & Marketing

### Trans World's Restructuring Brings Chain Into Turnaround

WHEN THE ACCOUNT BASE is still fragile and music manufacturers continue to express concern about some of the largest mail-box music chains, one web that gets a thumbs up from the distribution and label sales community is Trans World Entertainment Corp.

One senior distribution executive says, "It looks like Bob Higgins, Trans World chairman, has pulled it off. He has brought that chain back from the brink. He was the first chain president to acknowledge and attack his problems, and it looks like all of that hard work is paying off."

That executive is referring to the 18-month restructuring on which Trans World embarked in April '96, when it announced it was closing 190 stores. After that, it announced that it would close another 180 stores. The chain currently operates about 100 outlets. But for the first time in the last two years, the company is looking at a significant

commitment to store openings. According to published reports, this year Trans World plans to open 100 Coconuts, 25 Record Town/Saturday Matinee combo outlets, and five FYE stores.

The stock market as well as the industry began to acknowledge the comeback of Trans World, which saw its stock rise to \$7.55 recently as compared with its 52-week low of \$3.76. The price lately has slipped to the \$5 range, but that's attributed to the overall downturn in pricing that the market's been experiencing in recent months.

One institutional investor who recently bought some Trans World debentures says, "Wall Street thinks that Trans World has its ship in order and people have confidence in Bob Higgins."

Key to the Trans World turnaround, according to distribution executives, is that its inventory-replenishment system is finally cranking just fine, making sure that stores are stocked with the product they need. Since putting its systems up to snuff, Trans World has been steadily adding staff to maximize the opportunities provided by that information. In fact, a couple of recent maneuvers suggest that Trans World might be moving from its steadfast resolve in trying to manage micromarketing opportunities from its central headquarters, an approach that is considered ineffective by label sales and distribution arms.

Someone says that the company has been finding a field product coordinator in Chicago, whose responsibility is to ensure that the geographic product needs are met in that market. While that position doesn't include buying, it does mean that Trans World realizes that micromarketing management needs input from the field. Similarly, it has added a buying position in New York for the stores in that market, and label observers speculate that if the company's experience in New York proves worthwhile, the retailer might duplicate that strategy elsewhere.

Higgins declines to comment on Trans World buying strategies, other than to acknowledge the testing of a product coordinator in Chicago and that the com-

pary wants to have a buyer in New York, which he labels a "unique market."

In other Trans World news, he says the company is repositioning music in Incredible Universe stores. In the Auburn, Wash., location, the music department has been divided so that Trans World has a presence in the store's open retail area, which will lead shoppers to the separate music department, which has been downsized so that the new setup uses the same amount of space. Also in Auburn, the Coconuts name has been added to the outdoor Incredible Universe marquee. So far, the Auburn repositioning has been successful, and Trans World is duplicating that strategy at the Incredible Universe in Roosevelt Field, the No. 1 mall on Long Island, N.Y.

### WHAT'S GOING ON HERE:

There's a lot of noise coming out of Fort Lauderdale, Fla., where Blockbuster Entertainment is headquartered. Word is that Jerry Comstock has resigned from the position of Blockbuster Music to take a position in Wayne

Hulsenberg's organization. Instead of filling that position, sources suggest, Blockbuster Music will be integrated into Blockbuster Video, with one marketing department and one purchasing department for the two chains. In addition to those changes, sources say that Blockbuster is contemplating a concept called Blockbuster Entertainment. But instead of building new outlets, Blockbuster Entertainment will get its store base from some converted Blockbuster Video outlets, which will add a couple thousand SKUs of music. Blockbuster Video, you might remember, already carries hits and soundtracks in many of its stores.

Jonathan Baskin, a Blockbuster spokesman, says the company is always looking for ways to improve operations and do things more efficiently, but he declines to comment on specifics.

**ON THE MOVE:** Sean Gleason, formerly GM at Miramax, is now director of marketing for A&M Music Network in Seattle... Dave Crouch, formerly a music product manager with the Virgin Music Group, has left that company to rejoin the retail operation of Rhino Records, where he worked from 1980 to 1992. At Rhino, he will manage the Westwood store in L.A. and will look for expansion opportunities in the West... Speaking of Virgin Retail, the chain has appointed Craig Duncan to manage the chain's 42,000-square-foot Vancouver outlet, which will open in mid-November. Duncan previously has managed the Virgin Megastore on Sunset Boulevard in Los Angeles, the megastore in Burbank, Calif., and served most recently as the assistant manager for the chain's Times Square store in New York.

Rick Foreman, Northeast regional director of sales at MCA Records, has left the label and is seeking opportunities. She can be reached at 212-988-5146.

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### Back to the Pond!

**THE MIGHTY DUCKS.** The hockey team that has heated up both skating rinks and movie theaters in two smash hits, are back to face new challenges both on and off the ice. Underdogs of their new high school, the Ducks must adapt to a new coach, new classmates, and a new adversary—high school seniors Cheer on the Ducks for round three with an energetic soundtrack full of fun, crowd-pleasing songs the whole family will enjoy. Don't miss out on Walt Disney Records' latest trip back to the pond!

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# Audio Literature Thriving On Energy And Capital Of American Recordings

BY TERRI HORAK

NEW YORK—While Audio Literature is not the only audio publisher of spiritual, philosophical, or classical literature works, the fast-growing San Bruno, Calif.-based company has nearly doubled its catalog in the past year, and is being acquired by American Recordings last year.



"It's important to maintain that distribution relationship, because they have seven years of experience selling our product. And as it turns out, their level of enthusiasm has increased because they see us putting out all this product. It's a little weird, because here we are tied with Warner, and Warner Books could be an option, but we don't want to move because there is a real synergy that would be hard to duplicate anywhere else."

Most recently, Audio Literature acquired the Gang of Seven spoken-word label created by Windham Hill founder Will Ackerman, and Audio will begin to reissue that label's titles under the imprint: Audio Literature Live.

"The productions are some of the finest in the history of the genre, and the performances are brilliant. I don't know how they'll do yet, but we felt the body of work was of incredible quality, and if it works out, whoopee! If not, we're still pretty darn proud to have them," Hunt says.

Among the first six titles to be reissued this fall are stage monologues by actor Spaulding Gray's "Monster In A Box" and "Terrors Of Pleasure" and Tom Bodett's "Exploded." Bodett is known to

many as the voice of the Motel 6 hotel chain.

Several new titles will most likely be produced for the Audio Literature Live imprint as well. Though tapings before a live audience are not precluded, the imprint intends to present an "audio theater in the studio" feeling.

Naturally, the link with American, a Warner Bros. joint-venture label, raises possibilities for increased merchandising in record stores, but Hunt acknowledges that sufficient exposure in the music retail market has been difficult for the industry to achieve.

Nevertheless, Audio Literature intends to do limited test marketing in several music stores this fall.

"We'll do it carefully, because we know it has been tried in the past. We want to keep a tight control of the product mix and look at what moves and what doesn't."

Other future marketing plans include mail-order test marketing and tie-in opportunities, such as with a dog-food company that would offer the "Dogs Who Love Too Much" title as a premium.

Another benefit to the alliance with American, Hunt says, is greater access to recording artists who are willing to perform as readers.

Due this fall are recordings of

Donovan reading "The Fairy Tales Of Herman Hesse" and Johnny Cash reading a first-time translation of "The Eye Of The Prophet" by Kahlil Gibran, which has Hunt "floating on cloud nine."

"It was the kind of reading I've had the great privilege of attending only a few times. Cash's handling of the material is impeccable." Plans are for the artist to make several promotional appearances for the title.

As was the case with Cash, Hunt says, the company has been able to attract celebrity readers because of their interest in and connection to the material. "What's exciting is to get celebrities who have a love of or feel for the material—then you get dynamite. It's astounding what people of that caliber can do."

## MuzeSD Hits Bookstores

Listening Posts Offer Audiobook Preview

NEW YORK—MUZE Inc., an in-store database kiosk manufacturer based here, is hoping that its MUZE Sound Distribution (MuzeSD) digital listening-station system will catch on as a means of previewing audiobooks.

"Our company vision is to be the information source for entertainment

ly important for audiobooks, both for regular listeners who want to evaluate a particular production and for those who haven't tried it before, as an introduction to the genre.

For David Hainline, VP of merchandising and marketing for the nearly 400-store, Toronto-based Chapters, product preview is a natural.

"When you have products like CD-ROMs and audiobooks, how do you help people browse material that's not browsable?" he says. "We think it's a developing market, and it's a way to help customers skip over the barrier and shop more efficiently."

The MuzeSD system is in place in Chapters' superstores, and the chain is testing it in its mall prototype location. "It's working for us, but we've also made a big commitment to the product category" in terms of space, display, and signage. You can't have a great product and hide it under a basket," says Hainline.

MUZE debuted its MUZE for Books in-store information kiosk at the American Booksellers Assn. convention in Chicago in June. The system, which will have a field for audiobook availability, contains information on more than 1.3 million titles that can be searched by 35 primary themes and 1,800 subthemes.

TERRI HORAK

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software, and audiobooks fit right in there," explains MUZE co-founder and self-professed audiobook fan Trev Hantley.

Already in place at some B. Dalton, Crown, and Chapters stores, the computer-based system has flexibility as a key advantage, says MUZE project leader Mike Nerins.

"Our systems can be configured in any way a customer wants, from a couple of hours of play time and two headsets to hundreds of hours and 48 headsets," he adds.

There are roughly 100 units in the field, including about 40 that are being used to preview music.

The system is flexible in terms of design and placement, and consumers can have instant access to any title.

"They aren't locked into hearing one thing at each headset, and they can go from title to title, so it is like the customer has his own personal jukebox," Nerins says.

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## NO TAKE THE REEFTING SOUNDTRACK & FILM SCORE NEWS

BY DAVID SPRAGUE

**W**HILE SPORTS FILMS have long been a part of the American cinematic landscape, the field has generally been dominated by high-profile, visceral action. But *Men in Black II* (Friday 5/9) on more than 1,600 screens nationwide, provides a serious exploration of the life of a pro golfer (perhaps the only professional sport uniform suitable for its case. Kevin Costner). The soundtrack album, released July 30 on Epic Soundtrack, is also a bit more interesting—especially, even—than that of your average jock flick.

"This is an unusual project, because the vast majority of the songs were written specifically for the film, so that they're an integral part of telling the story," says Glen Brunman, VP of soundtracks. "The artists involved may have been used on soundtracks before, but they've never chosen to contribute in this way."

The first exclusive track from "Tin Cup" is the Texas Tornadoes' "A Little Bit's Better Than Nada" (which also appears on the band's Reprise album "4 Aces: Americana and triple-A soulful have already strong support to the track, for what the band recently completed a video.

"I'm not much of a golfer, but I am a complete baseball fan, so I knew [director Ron Shelton's] work from 'Ball Durham,'" says Tornado front man Doug Salmon, who penned the track. "I had such respect for his work that I knew it would be a great place to showcase the song. Plus, we clicked immediately, since my answering machine says not to bother leaving a message unless it's about baseball or Guitar Slim. When he called me to discuss using the track, those were the two things he talked about."

The Tornadoes track is first that looks to be a deep set that Brunman feels will gain extra attention because "Tin Cup" is the summer season's only big romantic comedy. "That was the case with 'Sleepless in Seattle,' and I could see this project developing that way," he says.

"Tin Cup" is anchored by a number of exclusive tracks, including new material from Mary Chapin Carpenter, Chris Isaak, Amanda Marshall, and Shawn Colvin. Colvin's "Back to Salome"—which underscores a particularly pivotal scene in the film—is a bit more heartbreakingly-tender that ranks with her best material.

"We also shared some scenes of the course at dusk as it was being prepared for the big match and suggested that the Kevin Costner character might be feeling like getting the hell out of there," says Colvin. "I felt comfortable writing from [the character's] point of view. Maybe he'd gotten in a little too deep—I feel that way sometimes myself."

**IT HAS TAKEN** Jackie Chan a few years to translate his worldwide stardom into studio success, but his grasp of the art—flier points of American music has come quite a bit more quickly. Witness the soundtrack to "Supercop," released last week on Interscope. On the deeply tongue-in-cheek set, one can sample a serial-killer theme song courtesy of the cultural deconstructionists in Dero. There's also a you-gotta-hate-it-to-believe-it version of "Kung Fu Fighting" done as a duet between Tom Jones and Ruby Singer Lundy.

**WE'RE ENCOURAGED** by the recent swell in the number of female-bonding films coming out of Hollywood—most, mostly out of the independent atmosphere where they're the rule. The latest of "Bad Day" (based on the Joyce Carol Oates novel), which opens nationally Thursday (8). Unlike many such projects, however, the soundtrack album, which was released by Network last week, is equally female-driven, with contributions by L.J. Luscious Jackson, and Kristin Hersh. Sucklers will probably point out the presence of Candicee, as well, but we're sure the members of that act are just trying to get in touch with those buried feminine energies.

**IF YOU THOUGHT** avant-garde multimedia troublemakers the Residents had abandoned music altogether, give the number of bizarre-world CD-ROM and interdisciplinary productions they've been involved in of late, think again. This week, ESD releases "Have A Bad Day," which serves as the soundtrack to "Bad Day On The Midway," an interactive CD-ROM game that the Residents created last year. The music on the collection is dark but bleakly comical, in typical Resident-like fashion, with expanded versions of the themes used to introduce such unforgettable characters as Dagmar the Dog Woman and Lottia the Human Log.

Please send material for *North's* Like the Real Thing to David Sprague, Contributor, Billboard, 1515 Broadway, New York, NY 10036; phone 718-626-6262; fax 718-626-1606; E-mail: DavidSprague@aol.com.

## UPTEMPO DISTRIBUTION AT ALLEGRO

(Continued from page 15)

tion business than as a promotion and marketing company that strives to "add value" to its product line while maintaining a high level of financial, marketing, and management sophistication.

A key way of adding value to a product line, he says, is by "ferrying out smaller markets that would otherwise fall through the cracks," thus creating as broad a distribution net as possible.

"Historically, independent labels have produced the product and then said, 'What market can we sell it to?' That paradigm is no longer workable," claims Micaleff. Instead, he points out, "the approach we bring to the marketplace is to say, 'OK, what are the different markets that we can sell to?' and therefore configure our catalog to satisfy the needs of those individual markets."

Consistent with that approach is Allegro's focus on reaching special markets, for which the company delves into its catalog to create compilations and other targeted music packages for such niches as retail accounts as grocery-store chains, mass-market department stores, and specialty shops.

Catalog exploitation, in which these special-budget packages are created, is something the majors have done for years but, traditionally, "the independents haven't done," says Micaleff. "It's an area where we sell millions of units."

Allegro carries a full line of budget, standard, and full-line product, with 50% of its catalog priced at \$13.95 or less.

The company recently moved into a new, 36,000-square-foot warehouse, and with 85 people, of which 25 are in sales, Allegro uses several telemarketers, but no independent reps. By year's end, the company plans to have 100 employees and a sales staff of 40. "Our expectation is to be a \$100 million company by the end of the decade," says Micaleff.

"The new facility, he explains, has the capacity to support that level of sales.

Orders are shipped second-day air from the Portland central ware-

house, which services all of North America. "We were the first independent distributor to sell up electronic ordering," he notes, adding that Allegro's average turnaround on an order is 1.2 days. "That's better than the majors," he asserts.

Micaleff feels that coordinating all shipping from one central warehouse, rather than trying to manage multiple warehouses and inventories, clearly offers a built-in logistical advantage by concentrating stock and minimizing back orders.

Recently, the company introduced electronic invoicing, and it is working with a major account to test an "instantaneous fulfillment" system with which scanned product information is automatically relayed to Allegro's computers for reader at the time of sale.

Each month, catalog updates and new-release information are transferred to their retail accounts. The company is aggressively exploring using the Internet, although Micaleff concedes, "It's hard to measure the impact of having a catalog on-line this time. Its importance will certainly grow over time." In fact, he notes, Allegro's World Wide Web site (www.allegro-music.com) is one of the top pages by PC magazine.

Working closely with retail is another vital aspect to Allegro's success, says Knuth. "Retailers like the fact that we want to offer them the right product and [don't] just sell them on anything we can." He adds that they go beyond the traditional framework of promoting to the retail buyer and do consumer-based promotions that actually involve the consumer in the purchase decision.

For instance, he explains, the company publishes a music periodical, *The Allegro Quarterly*.

"We publish about 60,000 copies four times a year, which are given free to retailers and consumers," says Knuth. The quarterly features articles, music reviews, new releases, and other items geared around Allegro's product line. Each issue also contains rebate coupons on

selected CD product, which consumers send directly to Allegro for redemption. Rebates range from \$5 to \$6 per sale. "It spurs sales for the retailers while eliminating any hassle, and we mail the check to the consumer," says Knuth.

In addition, the company is about to launch a service-awareness campaign to inform retailers that they offer a full range of in-house media and promotional support, including personal service, point-of-purchase materials (Allegro maintains an in-house graphic art department), sales support, artist in-store events, retail promotional packages, and demographic and research data to target retail customers.

Micaleff is steadfast in his belief that the independent sector will ultimately control the largest market share in the U.S., in both dollars and unit sales.

"Independents are becoming the low-cost producer of music in this country, and in any industry, the low-cost producer will control the market," he says. "The majors just want to make big-selling records, and in doing so, they're really feeding more and more market place to the independents."

In fact, Allegro distributes classical product for FMI's Classics for Pleasure line and Warner/Atlantic's Tulse, Ensign, and Warner labels, exclusively under contract.

"It's a big selling point for us because it tells people that when the big name need help in distributing their deep-catalog classical product, they come to us," says Micaleff.

On the import side, Allegro's distribution territory includes Canada and a few selected major retailers in Mexico. This year, the company set up a separate Canadian subsidiary in Vancouver. In addition, a deal was signed earlier this year to distribute Magnum Records, one of England's largest pop labels, in North America. "At some point, we'll start looking at the rest of the overseas markets," says Micaleff.

Ironically, Allegro's biggest obstacle so far has been managing its hype. "We've been growing like a weed, but we need to be more profitable and maintain a high degree of financial integrity."

"Realistically, we can't keep growing this fast, because our sales base keeps getting wider," explains Micaleff. He points out that seven years ago, for the company to grow 10% it had to have a 10% increase in sales annually. Today, to keep that rate of growth, he estimates that the company would have to add \$1 million in sales per month.

Yet, Micaleff feels that it is the people who work for Allegro that have made the company such a success. "We have an enormous respect for the growth while striving to have a long-term commitment to our employees, while at the same time requiring a lot of effort, dedication, and consistency, and honesty from them."

Asked whether he'd been approached to sell the company, Micaleff says, "I've been asked to sell, but pretty unlikely that we'd sell, because we're having too much fun." Foreman says.

## DECLARATIONS OF INDEPENDENTS

(Continued from preceding page)

merly of the mighty Michigan band Mule)—wheels out a dozen seamy steamy tracks that fuse '60s guitar sounds a la Stars with a lashing, raw, vintage cowboy garage punk.

"R&B has long since needed to get back into music," Foreman says. "Punk is the perfect avenue."

The Delta 72 was founded two years ago by a group of musicians who were not hardcore R&B or soul fans. "It really did evolve out of other things," Foreman says. "Everybody in the band listens to all kinds of things. The common thing was, we all loved a good background track."

Foreman is not aware of other bands that work the same generic vein, but he brushes off any supposed similarities. "I think a lot of people write off bands like us or the Jim Spencer Blues Explosion or the Makeup and lump us all together, when really we're all doing dif-

ferent things... We're doing more of this '60s R&B."

"It's more of a dance thing for us," Foreman continues. "You've been to shows where people just stand there, looking like they're having the most miserable time. We want to get people out and away from their intercom."

"The other night, we played in Dallas. Our record's been out seven days. Kids were there, putting in lines. One kid was yelling out, 'Who's got the soul?' A lot of people are starting to get it."

More will get their chance. The band's expanded U.S. tour will continue up the West Coast and through the Midwest for the next month, ending Aug. 29 in Ohio.

"We want people to come out, and we want to bring the dancing element back and make the crowd as much a part of the show as we are," Foreman says.

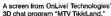


## MERCHANTS & MARKETING

**LOS ANGELES**—New Internet technologies, such as CD-quality audio streaming, video newcasts, and 3D chats, are rapidly changing the face of the World Wide Web. MTV, Sony Music, Warner Bros. Records, and Capitol Records are among the companies taking a leap of faith into newly developed Internet applications that promise to draw more people into the Web with content that aims to rival the traditional TV-viewing and radio-listening experience.

Many labels are already taking advantage of new dramatic improvements in the quality of real-time audio networks, which are now capable of bringing near CD-quality sound to computers through conventional phone lines.

Warner Bros., Capitol, MusicNet, the Internet's Underground Music Archive, and Addicted to Noise are among the companies with Web sites that are already using the enhanced Shockwave audio technology.

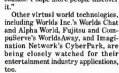
Warner Bros.' Web site (<http://www.warnerbros.com>)

Higher quality audio-streaming technologies are also on the way from Progressive Networks, AT&T, and Xing Technologies.

Graphic Audio's Web page (<http://www.graphicaudio.com>) contains several music videos as part of its "Punk TV" netcast, which offers on-demand clips from acts like the Ramones and the Nicks.

For example, Pallas Records' Web site (<http://www.pallas.com>) has promised instant access to Crucial Conflict's "Hay" VDO-delivered clip for several weeks. Yet, when Internet users try to access the music video, a message tells the user, "Sorry. VDO server is not working properly right now. Please check back again soon."

"Our goal with MTV Online has always been to use it as a way to open communication and interaction with each other," says Matt Farber, senior VP of programming/new busi-



**LIVE ON THE NET:** The entire Lollapalooza festival will be cybercast on the Internet Saturday (3) and Sunday (4) at <http://www.lollapalooza.com>. Metallica, the Ramones, Screaming Trees, Psychotron, and Devo are among the acts whose live performances will be heard through the RealAudio netcast of the concert, which takes place at Irvine Meadows in Irvine, Calif. The event will also be accessible at online magazine *Added to Noise's* World Wide Web site (<http://www.addicted.com>), which will feature a backstage Web chat with many participating artists. A one-day netcast from Lollapalooza's stop in George, Wash., was at the same times (July 30).

Television's Web site debate Monday (5) at <http://www.ewonline.com>. The site, which is owned by E! Entertainment Television and C|NET: the Computer Network, features original editorial content, live webcasts, and reviews of movies, TV, music, and Web sites.

"Name That Tune" is coming to the Internet. New York-based Interactive Imaginations will be launching an Internet version of the music game later this year on the Riddler Web site (<http://www.riddler.com>). The game will be free to consumers and is expected to feature artists that include

Retailer Best Buy is marketing an exclusive enhanced CD single of No Doubt's "Just a Girl" for 99 cents. . . . PF Magie and Virgin Records' Digital Garden are pairing for the "Dog Days Of Summer" Web promotion at <http://www.pfmagic.com/dogdays>. The online contest offers participants who find several bones hidden throughout the Web a chance to win prizes, including \$1,000, CD-ROMs, and T-shirts. The online scavenger hunt promotes PF Magie's "Dogs" and Digital Garden's "PAWS" CD-ROMs.

talainment has launched the daily Internet talk show "Other People's Problems" at <http://topp.paramount.com>. . . CD replicator Disc Manufacturing Inc. is taking disc manufacturing orders online at <http://www.discmg.com>. . . Ticketmaster and Pepsi are pairing for "Pepsi Live @ Ticketmaster Online," a biweekly chat series that will feature celebrities in music, film, TV, and sports at <http://www.ticketmaster.com>. The program debuted Aug. 1 with

Wanna beer? Track down some of the world's best at the Beer Hunter Web site at <http://www.beerhunter.com> ... New York fashion magazine Paper is on the Web at <http://www.paper-mag.com> ... Nick at Nite's TV Land Web site contains classic TV ads (<http://www.nickatnitetvland.com>).







From left, CBS/Fox and NBA Entertainment post up a new video sales strategy. In transition are, from left, Steve Merrill, NBA home video marketing manager; Charlie Rosenzweig, NBA director and group manager; Don Sperling, NBA Entertainment VP/executive producer; Julius Irving, NBA Hall of famer; Susan Schaefer, CBS/Fox marketing director; Peter Franz, CBS/Fox VP; John Ruskin, CBS/Fox president/CEO; and David Schwef, NBA Marketing and Media Group president.

## Channel 5 Awaits Operation Retuning U.K. To See Wide-Scale VCR Tweakup Program

■ BY PETER DEAN

LONDON—The puntal arrival of Great Britain's fifth and final terrestrial TV channel on Jan. 1, 1987, rests primarily on one of the largest, costliest, and most complicated national conversion exercises begun in the U.K. since homecare was headed lighting shows with North Sea gas.

Between August and the start date, Channel 5 broadcasting will have to view 60% of the nation's 23 million households and normally return every VCR away from channel 3, the band used to play tapes and the one that will

carry the new station.

Without retuning, a free Channel 5 will blank out 70% of VCRs, affect satellite equipment, and potentially knock out other home appliances operating at the same frequency, the one reserved for home video.

When a consortium comprising Pearson, M&I, CLT, and U.K. investment banker Warburg Pincus was the Channel 5 license last autumn, the British Video Association (BVA) put the governing body, the Independent Television Commission (ITC), under extreme pressure to guarantee that the TV station would not start transmitting until the retuning had been completed.

The BVA wanted to avoid a potentially damaging scenario in which the 70% of U.K. homes with VCRs would be unable to use their machines for playing pre-recorded cassettes, either rented or purchased. At the time, BVA director general Lavinia Cursey voiced her concern that the consortium did not have the necessary funds to carry out the task.

"I am worried that this consortium's plans are underfunded and under-resourced," she said. "This could damage the industry and create ill will amongst frustrated consumers who will be deprived of watching videos."

Under the terms of its license, Channel 5 is obliged to retune 70% of the homes able to receive the new channel and offer them a retuning appointment, if it is needed and wanted. The ITC now says that it has to have proof that this exercise is at least 90% complete before it will give Channel 5 the

green light to go on the air.

Chief executive Ian Ritchie says that he is "totally confident that we will complete the retuning program by the end of the year." Whether Channel 5 can meet this deadline, however, is open to great speculation in the media, especially as the company refuses to give the press any details of the success rate of a test retuning site in Wallington, Surrey. Twenty-two returners are visiting 10,000 homes in a two-month trial that began June 5.

Each resident was sent a letter from Channel 5 carrying a security code number that they are to check against the retuner's ID. An explanatory leaflet is being distributed to every household in the area, as well as to local community and residents' groups. Wallington residents can also call a toll-free phone number to verify their security code number or make a retuning appointment.

The potential problems in this colossal retuning exercise are varied. Returners must know how to use VCRs in an inch or more of their make, model, and age. In addition, occupants may be uncooperative, ignorant of the procedure, or just plain ignorant. The BVA is frequently committed in the U.K. by criminals who enter homes while posing as utility workers.

Returners must provide identification, have a Channel 5-tagged bag, and work in a team. Channel 5 has taken pains to point out that its hiring procedures for returners, who are recruited to a changing roster, are in close consultation with the police.

(Continued on page 62)

## Acknowledging FoxVideo's Weight; ITA Report To Examine V-O Options

INVISIBLE: For all its size, home video remains Hollywood's hidden asset. Rarely, if ever, does the consumer media discuss the enormous impact cassette sales have on studios' bottom lines and their movie-making plans.

The New York Times seems particularly obtuse. It ran a lengthy piece on 20th Century Fox boss Rupert Murdoch in the July 29 edition without mentioning Fox Home Entertainment. The name never even made the list of Fox Filmed Entertainment's activities. We could understand if Fox Home Entertainment were a financial pipework, but it isn't.

Trade sources indicate the various FoxVideo lines grossed \$800 million in the U.S. in fiscal '86, which ended June 30, significantly above the previous year. (Billboard ranked the Fox entity third, behind Disney and Warner in calendar '86, with sales of \$800 million.) Sell-through rates of titles, including the X-Files and Goosebumps series and such movies as "Dances With Wolves," routinely register in the millions; "The Sound of Music" reissue is expected to top 6 million, and Lard knows how many copies of "Independence Day" will be delivered.

"FoxVideo is punching above its weight," says one observer. "The real challenge is to take it to a new level."

**CHINESE CHECKERS:** Consultant Richard Kelly, president of Cambridge Associates in Stamford, Conn., has completed the first draft of the ITA-commissioned study of the V-O supply. Shipments of V-Os are at the mercy of the Chinese government, which could use the plastic shells housing blank and pre-recorded tape as pawns in a trade war with the U.S. (Picture This, Billboard, July 13). Kelly's goal is to pinpoint alternative sources. His finished report should be out later this year.

One way to prevent a V-O war might be to get the Chinese hooked on American movies: no shells, no Jim Carrey. Warner Home Video and MGM/UA Home Video are making the addition possible by reaching a licensing deal with Shengmen Asian Science Enterprise Group in the Guangdong province to dub cassettes for mainland VCR owners. It's the first studio deal in a country with 160 million TV households, which contain about 60% of a total population of 1.2 billion.

**NO MEDALS:** Panasonic added a bulky prize to the gold, silver, and bronze medals awarded at the Summer Olympics. According to the guidelines of a Panasonic press and dealer toolkit to the Atlanta Games, corporate top brass finally admitted that the DVD player would not be launched in the U.S. in 1996.

This, of course, is no surprise to anyone following the

travails of DVD over the past six months, but Panasonic kept insisting the appetite at an earlier press event (Picture This, Billboard, July 27). In fact, Panasonic started out at the Olympics, a showcase for its broadcast equipment, wearing the name rose-colored glasses, but soon conceded that postmortem to 1987 was inevitable.

Since parent Matsushita is also making DVD players for Thomson Consumer Electronics, it's fair to say that Thomson has run up the white flag as well. The last of the '86 hardware die-hards, Toshiba, has been heard from.

**RECYCLE REDUX:** We omitted a few salient facts about cassette recycling in our August 3 column. First, 30%-40% of Intermedia's workforce is Intermedia. These people were hired by a former Goodby & Silverman executive, Steve Golden, who devised the concept but is no longer with the company. Second, Intermedia plans to conform to strict Hollywood requirements for recycling in the studio. Third, the studio is a "very paranoid group" that demands a "lockdown-secure" facility, multiple degaussing to ensure complete tape erasure, and the complete absence of adult product. Pornographic snippets, usually at the end of a reused cassette, have plagued duplicitous in the past. "It's Murphy's Law," Booth comments.

He anticipates a major shortage of blank tape this year, while sell-through volume advances 20%-25%, thus fueling demand for Intermedia output, including defective "literally retail by hand." IM, which had announced that it would ease making videotape, will produce tape panache through V7. But that doesn't add to the supply notes Booth, who thinks the smaller studios "are going to get hurt."

Those buying from Intermedia could be getting refurbished cassettes from the Fox TV network, an early supplier.

**MOVIES:** Jack Silverman, who made a tick killing in home video, has decided to retire and get back in the business, according to a friend and former employee, Don Walsh. VP/MGM of Disney-owned SuperCom. SuperCom, which installs supermarket revenue-sharing plans, is one of Silverman's offspring. Media consultant David Fishman, formerly of AT Kearney and A.D. Little, has launched his own venture, Centre Advisory Services in Belmont, Mass. Home Video is a specialty. "Nickelodeon has been a disaster," says Fishman. "I'm not sure how much Nickelodeon after a start as P&G child." Following the successful Los Angeles convention, Bob Finlayson departs as VP and chief spokesman of the Video Software Dealers Assn.



by Seth Goldstein



## VSDA Reassures Retailers That Growth Is Not Finished

■ BY MARILYN A. GILLEN

LOS ANGELES—Blockbuster Entertainment Group president/COO Gerry Geddis elicited sighs from smaller video retailers when he remarked during the Video Software Dealers Assn. (VSDA) convention here that the U.S. market could absorb double the number of Blockbuster Video stores it now boasts—up to 8,000-9,000 in the next five years, he said, from its current base of some 4,700.

The planned expansion will come through the sale of new stores and acquisitions, he said, in major markets and smaller communities throughout the U.S.

The pool needs for those same small retailers, Geddis noted later during a wide-ranging retailers panel, is that there is strength in being large. "In the end, we still need a regional chain," he said. "Together competition comes from a one-store owner or a two- or three-store owner (than from other major chains). They are top-notch with customer service, they can do things locally, and they can move on a dime to respond to changing needs, which is something that bigger chains can't do."

In other words, to thrive a nation

from "The Heizerhizer's Guide To The Open World," don't panic.

Those two words could, in fact, have been the unspoken theme of the 1996 edition of VSDA, held July 11-14, which addressed a measured strategic response to a changing retail and supply landscape, including DVD, the Internet, and pay-per-view (PPV), and a consolidation of power into fewer corporate hands.

Nestled plotting the desired middle ground between panic and complacency was Tom Warren, owner of the nation's largest store chain, based in Fayetteville, N.C. "We are still operating in what I call the 'field of dreams' mentality. We built a field, and everyone came," he said. "I think those days are over when we could just sit back and wait for the customers to come to us. We got to entice them now. But if we don't, they will still come here to face with home video and how those forces eventually proved unfounded. "Home video didn't so much stifle video store owners

(Continued on page 63)



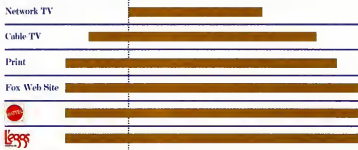
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## Robin Williams' Genie Grants Buena Vista's Wishes

**LAUGHES ALL AROUND:** Singing Robin Williams to reprise his role as Genie in "Aladdin And The King Of Thieves" not only gets Buena Vista Home Video a moment of publicity, it will probably hook the crossover adult audience that helped boost sales of "Aladdin" to record levels.

In this direct-to-video sequel, Williams supplies enough gaps to equal his antics in the original. The skits are hysterical but far over the heads of even the most sophisticated youngster.

As the "King Of Thieves," Williams brings more imagination to another with light-nudging speed. He barely finishes one of "Fire, rest, Gump," "Rainbows," "The Godfather," before launching into hilarious send-ups of Disney's "Pocahontas," "Snow White," "Cinderella," "The Lion King," and Mickey Mouse. Showing that no one is immune to his unique brand of humor, Williams also pokes fun at his own character from "The Birdcage."

It's fortunate that this flick is on video because that's only about half of the characters Williams showcases. It will take a few rewinds to fully appreciate his hyperactive charm.

The rest of the movie is strictly kids' fare that follows the studio's trademark story line of a love-struck couple torn between good and evil. But Buena Vista is looking to Williams to pull in the adults via billboards at bus stops in major cities. The message: Williams is back as Genie.

Since the ads look and read like a television campaign for a restricted release, consumers might be forgiven if they look for "King Of Thieves" at their local cineplex rather than their favorite video outlet. Expect Buena Vista to plant enough television and newspaper ads before the tape's Aug. 13 debut to point them in the right direction.

Buena Vista president Ann Daly says the supplier is confident that sales of "King Of Thieves" will equal or surpass those of "Return Of Jafar," which sold about 10 million units since its direct-to-video arrival in 1994. (Williams didn't provide Genie's voice in "Jafar" because of a well-publicized beef with the studio.)

"Return Of Thieves" will usher in a slew of similar productions that Daly has been talking up for more than a year. Buena Vista has nothing else on its 1996 release schedule, but next year's slate should be peppered with new direct-to-video titles from the Winnie the Pooh series and other classics.

**THE CANDYMAN CAN:** The 25th-anniversary edition of Warner Home Video's "Willy Wonka And The Chocolate Factory" will feature \$16 worth of goodies from tie-in partners McDonald's and Fgi, as well as cash-back deals from the supplier.

The title, priced at \$19.98, will be released simultaneously with Warner's "Twister" Oct. 1. "Twister" is priced at \$22.98, and marketing plans for the summer blow-out hit will be unveiled this week.

McDonald's plans to support "Willy Wonka" with a Happy Meal promotion throughout November. Inside each of the 16 million Happy Meals projected to be sold during that month, consumers will find a \$3 mail-in rebate coupon for the title.

Fgi will place instant-redemption coupons on 4 million 3-1/4 inch packs and on 2 million Quick Snap disposable cameras. The coupons are worth \$6 off the list price. Meanwhile, Warner's offering a \$2 instant rebate when consumers purchase

"Willy Wonka" and "Twister," plus another \$6 if they buy "Superman: The Last Son Of Krypton," or any of 28 Family Entertainment titles. In addition, the Best Western hotel chain will promote the Warner rebates at its 2,100 locations.

And, of course, there is a candy promotion. Inside each "Willy Wonka" cassette will nestle a Nestlé's "golden ticket" scratch-and-win game card. Prizes include a trip to the Willy Wonka Chocolate Factory in Chicago or a year's supply of candy. Nestlé will promote the contest and video on 10 million candy boxes and 30,000 in-store displays.

Although Warner has an elaborate plan in place for the title, there isn't a hint about a DVD version. DVD releases of "Willy Wonka" and "Twister" are originally scheduled to coincide with the launch of Thomson Consumer Electronics' players. For now, though, that strategy is gone with the wind.

**IN THIS CORNER:** Buena Vista isn't the only supplier hot on the direct-to-video trail.

MCA/Universal is developing the first direct-to-video title from its American Tale series, which features mouse character Fievel. Two animated features have been released the strictly, the next is due in 1996, says president Louis Feola.

Other MCA projects include the third in the Land Before Time direct-to-video series, "The Land Before Time IV: Journey Through The Mists" will be released Dec. 10 at \$19.98. The next installment will be released in late 1997, according to Feola, and another is in development. From the theatrical pipeline, MCA will release "Flipper" Oct. 8, priced at \$19.98. The title is promoted with a \$5 rebate when consumers purchase it with "E.T. The Extra-Terrestrial," which returns Oct. 1 priced at \$14.98.

In addition, a "Flipper" consumer magnet will award a trip to the Bahamas. Entry forms will be

# Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Label/Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Superseded Last Week
				<b>★ ★ ★ No. 1 ★ ★ ★</b>				
1	1	8	FLYBOY: THE BEST OF JENNY MCCARTHY	Playboy Home Video Uni Dist. Corp. PWB0310	Jenny McCarthy	1995	NR	15/95
2	2	8	HEAVY METAL	Columbia TriStar Home Video 74653	Animated	1981	G	25/95
3	4	5	GHOST IN THE SHELL	Manga Entertainment Paramount Video 803055/5259	Animated	1996	NR	15/95
4	3	11	JUMANJI	Columbia TriStar Home Video 11743	Robert Williams	1995	PG	25/95
5	8	13	BASE	MCA/Universal Home Video Uni Dist. Corp. 82-653	James Cromwell	1995	G	22/96
6	5	4	CLUELESS	Paramount Home Video 33215	Alicia Silverstone	1995	PG-13	14/96
7	7	14	THE AUSTINCRATS	Walt Disney Home Video Buena Vista Home Video 0252	Animated	1973	G	21/95
8	6	12	MORTAL KOMBAT: THE MOVIE	New Line Home Video Turner Home Entertainment N4310	Christopher Lambert Talisa Soto	1995	PG-13	15/95
9	10	8	PLAYBOY'S RISING STARS AND SEXY STABLETS	Playboy Home Video Uni Dist. Corp. PWB0787	Various Artists	1995	NR	13/96
10	18	18	WAITING TO EXHALE	FaithVision 0946	Whitney Houston Angela Basset	1995	R	11/96
11	2	2	CRIMSON TIDE	Hollywood Pictures Home Video Buena Vista Home Video 5256	Denzel Washington Gene Hackman	1995	R	12/95
12	4	5	SABRINA	Paramount Home Video 05402-003	Hungary Baylett Audrey Hepburn	1994	NR	13/96
12	NEW	1	PLAYBOY'S HARD RIDES	MCA/Universal Home Video Uni Dist. Corp. PWB0793	Various Artists	1995	NR	13/96
14	18	14	PULP FICTION	Buena Vista Home Video Buena Vista Home Video 1-130	John Travolta Samuel L. Jackson	1994	R	14/95
15	10	12	PLAYBOY: 1995 PLAYMATE OF THE YEAR	Playboy Home Video Uni Dist. Corp. PWB0750	Stacy Sacher	1995	NR	10/96
16	18	18	DUNSTON CHECKS IN	FaithVision 0962	Eric Lloyd Janet Alexander	1995	PG	13/96
17	24	2	MIL SEAN: TERRIBLE TALES	Playgram Video 50050637739	Roscoe Ateman	1995	NR	13/96
18	18	18	AEON FLUX	MTV Music Television Sony Music Video 7-6310	Animated	1995	NR	13/96
19	5	1	CONGO	Paramount Home Video 33338	Dylan Walsh Linda Loring	1995	PG-13	14/95
20	24	14	MICHAEL JORDAN: ABOVE AND BEYOND	CBS/Fox Video FaithVision 0350	Michael Jordan	1995	NR	14/96
24	16	2	WATERWORLD	MCA/Universal Home Video Uni Dist. Corp. 82-680	Kevin Costner Dennis Hopper	1995	PG-13	14/96
22	15	15	IT TAKES TWO	Warner Family Entertainment Warner Home Video 1-1400	Mary-Kate & Ashley Olsen Andie MacDowell	1995	PG	22/96
23	1	8	MIL SEAN: FEILIOUS PURSUITS	Playgram Video 50063067773	Roscoe Ateman	1995	NR	13/96
24	22	22	POCAPHANTAS	Walt Disney Home Video Buena Vista Home Video 5743	Animated	1995	G	26/95
26	21	21	FLYBOY: THE BEST OF PAMELA ANDERSON	Playboy Home Video Uni Dist. Corp. PWB0790	Pamela Anderson	1995	NR	15/95
28	24	6	DISNEY'S SING ALONG SONGS: TOPST TURRY	Walt Disney Home Video Buena Vista Home Video 620703	Animated	1996	NR	13/96
27	18	18	THE MANY ADVENTURES OF WINNIE THE POOH	Walt Disney Home Video Buena Vista Home Video 7074	Animated	1977	G	15/95
26	3	3	ANNE LENOX: LIVE IN CENTRAL PARK	6 West Home Video SBC Video 13734	Annie Lennox	1995	NR	16/96
29	21	6	SPECIES	MGM/UA Home Video Warner Home Video 905667	Ben Kingsley Nastassja Kinski	1995	R	13/96
28	18	10	DIE HAIRD WITH A VENGEANCE	FaithVision 7816	Gracia Nizkor Shirley L. Jackson	1995	R	13/96
31	25	7	THE NET	Columbia TriStar Home Video 1-1612	Sandra Bullock	1995	PG-13	15/96
32	NEW	1	DESPERADO	Columbia TriStar Home Video 1-1653	Antonio Banderas	1995	R	13/95
33	30	18	RIVERDANCE: THE SHOW	Columbia TriStar Home Video	Various Artists	1995	NR	24/95
34	23	5	"WEIRD AL" YANKOVIC: BAD HAIR DAY	Scotti Bros. Video 5053	Weird Al Yankovic	1994	NR	3/95
35	34	15	PLAYBOY: HOT LATIN LAFES	Playboy Home Video Uni Dist. Corp. PWB0792	Various Artists	1995	NR	15/95
36	NEW	1	THE JOHN WOO COLLECTION	Fox Lorber Video Orion Home Video 1226	Various Artists	1995	NR	26/96
37	40	20	ACE VENTURA: WHEN NATURE CALLS	Warner Home Video 23550	Jim Carrey	1995	PG-13	22/96
38	NEW	1	COPS: TOO HOT FOR TV	MVP Home Entertainment 1001	Various Artists	1995	NR	15/96
39	35	5	PENTHOUSE: THE ULTIMATE PET GAMES	Penthouse Video Warner/Universal Entertainment 50799-3	Various Artists	1995	NR	15/96
40	NEW	1	THE OFFICIAL 1996 NFL STANLEY CUP CHAMPIONSHIP VIDEO	CBS/Fox Video FaithVision 8350	Various Artists	1996	NR	15/96

● **NR**—Not Rated. For sales of 50,000 units or \$1 million in units or suggested retail. ● **R**—Restricted. For sales of 100,000 units or \$2 million in units or suggested retail. ● **PG**—Parental Guidance Suggested. For sales of 125,000 units or \$2.5 million in units or suggested retail. ● **PG-13**—Parents Strongly Cautioned. For sales of 150,000 units or \$3 million in units or suggested retail. ● **R**—Restricted. For sales of 175,000 units or \$3.5 million in units or suggested retail. ● **NR**—Not Rated. For sales of 200,000 units or \$4 million in units or suggested retail. ● **PG**—Parental Guidance Suggested. For sales of 225,000 units or \$4.5 million in units or suggested retail. ● **PG-13**—Parents Strongly Cautioned. For sales of 250,000 units or \$5 million in units or suggested retail. ● **R**—Restricted. For sales of 275,000 units or \$5.5 million in units or suggested retail. ● **NR**—Not Rated. For sales of 300,000 units or \$6 million in units or suggested retail. ● **PG**—Parental Guidance Suggested. For sales of 325,000 units or \$6.5 million in units or suggested retail. ● **PG-13**—Parents Strongly Cautioned. For sales of 350,000 units or \$7 million in units or suggested retail. ● **R**—Restricted. For sales of 375,000 units or \$7.5 million in units or suggested retail. ● **NR**—Not Rated. For sales of 400,000 units or \$8 million in units or suggested retail. ● **PG**—Parental Guidance Suggested. For sales of 425,000 units or \$8.5 million in units or suggested retail. ● **PG-13**—Parents Strongly Cautioned. For sales of 450,000 units or \$9 million in units or suggested retail. ● **R**—Restricted. For sales of 475,000 units or \$9.5 million in units or suggested retail. ● **NR**—Not Rated. For sales of 500,000 units or \$10 million in units or suggested retail. ● **PG**—Parental Guidance Suggested. For sales of 525,000 units or \$10.5 million in units or suggested retail. ● **PG-13**—Parents Strongly Cautioned. For sales of 550,000 units or \$11 million in units or suggested retail. ● **R**—Restricted. For sales of 575,000 units or \$11.5 million in units or suggested retail. ● **NR**—Not Rated. For sales of 600,000 units or \$12 million in units or suggested retail. ● **PG**—Parental Guidance Suggested. For sales of 625,000 units or \$12.5 million in units or suggested retail. ● **PG-13**—Parents Strongly Cautioned. For sales of 650,000 units or \$13 million in units or suggested retail. ● **R**—Restricted. For sales of 675,000 units or \$13.5 million in units or suggested retail. ● **NR**—Not Rated. For sales of 700,000 units or \$14 million in units or suggested retail. ● **PG**—Parental Guidance Suggested. For sales of 725,000 units or \$14.5 million in units or suggested retail. ● **PG-13**—Parents Strongly Cautioned. For sales of 750,000 units or \$15 million in units or suggested retail. ● **R**—Restricted. For sales of 775,000 units or \$15.5 million in units or suggested retail. ● **NR**—Not Rated. For sales of 800,000 units or \$16 million in units or suggested retail. ● **PG**—Parental Guidance Suggested. For sales of 825,000 units or \$16.5 million in units or suggested retail. ● **PG-13**—Parents Strongly Cautioned. For sales of 850,000 units or \$17 million in units or suggested retail. ● **R**—Restricted. For sales of 875,000 units or \$17.5 million in units or suggested retail. ● **NR**—Not Rated. For sales of 900,000 units or \$18 million in units or suggested retail. ● **PG**—Parental Guidance Suggested. For sales of 925,000 units or \$18.5 million in units or suggested retail. ● **PG-13**—Parents Strongly Cautioned. For sales of 950,000 units or \$19 million in units or suggested retail. ● **R**—Restricted. For sales of 975,000 units or \$19.5 million in units or suggested retail. ● **NR**—Not Rated. For sales of 1,000,000 units or \$20 million in units or suggested retail. ● **PG**—Parental Guidance Suggested. For sales of 1,025,000 units or \$20.5 million in units or suggested retail. ● **PG-13**—Parents Strongly Cautioned. For sales of 1,050,000 units or \$21 million in units or suggested retail. ● **R**—Restricted. For sales of 1,075,000 units or \$21.5 million in units or suggested retail. ● **NR**—Not Rated. For sales of 1,100,000 units or \$22 million in units or suggested retail. ● **PG**—Parental Guidance Suggested. For sales of 1,125,000 units or \$22.5 million in units or suggested retail. ● **PG-13**—Parents Strongly Cautioned. For sales of 1,150,000 units or \$23 million in units or suggested retail. ● **R**—Restricted. For sales of 1,175,000 units or \$23.5 million in units or suggested retail. ● **NR**—Not Rated. For sales of 1,200,000 units or \$24 million in units or suggested retail. ● **PG**—Parental Guidance Suggested. For sales of 1,225,000 units or \$24.5 million in units or suggested retail. ● **PG-13**—Parents Strongly Cautioned. For sales of 1,250,000 units or \$25 million in units or suggested retail. ● **R**—Restricted. For sales of 1,275,000 units or \$25.5 million in units or suggested retail. ● **NR**—Not Rated. For sales of 1,300,000 units or \$26 million in units or suggested retail. ● **PG**—Parental Guidance Suggested. For sales of 1,325,000 units or \$26.5 million in units or suggested retail. ● **PG-13**—Parents Strongly Cautioned. For sales of 1,350,000 units or \$27 million in units or suggested retail. ● **R**—Restricted. For sales of 1,375,000 units or \$27.5 million in units or suggested retail. ● **NR**—Not Rated. For sales of 1,400,000 units or \$28 million in units or suggested retail. ● **PG**—Parental Guidance Suggested. For sales of 1,425,000 units or \$28.5 million in units or suggested retail. ● **PG-13**—Parents Strongly Cautioned. For sales of 1,450,000 units or \$29 million in units or suggested retail. ● **R**—Restricted. For sales of 1,475,000 units or \$29.5 million in units or suggested retail. ● **NR**—Not Rated. For sales of 1,500,000 units or \$30 million in units or suggested retail. ● **PG**—Parental Guidance Suggested. For sales of 1,525,000 units or \$30.5 million in units or suggested retail. ● **PG-13**—Parents Strongly Cautioned. For sales of 1,550,000 units or \$31 million in units or suggested retail. ● **R**—Restricted. For sales of 1,575,000 units or \$31.5 million in units or suggested retail. ● **NR**—Not Rated. For sales of 1,600,000 units or \$32 million in units or suggested retail. ● **PG**—Parental Guidance Suggested. For sales of 1,625,000 units or \$32.5 million in units or suggested retail. ● **PG-13**—Parents Strongly Cautioned. For sales of 1,650,000 units or \$33 million in units or suggested retail. ● **R**—Restricted. For sales of 1,675,000 units or \$33.5 million in units or suggested retail. ● **NR**—Not Rated. For sales of 1,700,000 units or \$34 million in units or suggested retail. ● **PG**—Parental Guidance Suggested. For sales of 1,725,000 units or \$34.5 million in units or suggested retail. ● **PG-13**—Parents Strongly Cautioned. For sales of 1,750,000 units or \$35 million in units or suggested retail. ● **R**—Restricted. For sales of 1,775,000 units or \$35.5 million in units or suggested retail. ● **NR**—Not Rated. For sales of 1,800,000 units or \$36 million in units or suggested retail. ● **PG**—Parental Guidance Suggested. For sales of 1,825,000 units or \$36.5 million in units or suggested retail. ● **PG-13**—Parents Strongly Cautioned. For sales of 1,850,000 units or \$37 million in units or suggested retail. ● **R**—Restricted. For sales of 1,875,000 units or \$37.5 million in units or suggested retail. ● **NR**—Not Rated. For sales of 1,900,000 units or \$38 million in units or suggested retail. ● **PG**—Parental Guidance Suggested. For sales of 1,925,000 units or \$38.5 million in units or suggested retail. ● **PG-13**—Parents Strongly Cautioned. For sales of 1,950,000 units or \$39 million in units or suggested retail. ● **R**—Restricted. For sales of 1,975,000 units or \$39.5 million in units or suggested retail. ● **NR**—Not Rated. For sales of 2,000,000 units or \$40 million in units or suggested retail. ● **PG**—Parental Guidance Suggested. For sales of 2,025,000 units or \$40.5 million in units or suggested retail. ● **PG-13**—Parents Strongly Cautioned. For sales of 2,050,000 units or \$41 million in units or suggested retail. ● **R**—Restricted. For sales of 2,075,000 units or \$41.5 million in units or suggested retail. ● **NR**—Not Rated. For sales of 2,100,000 units or \$42 million in units or suggested retail. ● **PG**—Parental Guidance Suggested. For sales of 2,125,000 units or \$42.5 million in units or suggested retail. ● **PG-13**—Parents Strongly Cautioned. For sales of 2,150,000 units or \$43 million in units or suggested retail. ● **R**—Restricted. For sales of 2,175,000 units or \$43.5 million in units or suggested retail. ● **NR**—Not Rated. For sales of 2,200,000 units or \$44 million in units or suggested retail. ● **PG**—Parental Guidance Suggested. For sales of 2,225,000 units or \$44.5 million in units or suggested retail. ● **PG-13**—Parents Strongly Cautioned. For sales of 2,250,000 units or \$45 million in units or suggested retail. ● **R**—Restricted. For sales of 2,275,000 units or \$45.5 million in units or suggested retail. ● **NR**—Not Rated. For sales of 2,300,000 units or \$46 million in units or suggested retail. ● **PG**—Parental Guidance Suggested. For sales of 2,325,000 units or \$46.5 million in units or suggested retail. ● **PG-13**—Parents Strongly Cautioned. For sales of 2,350,000 units or \$47 million in units or suggested retail. ● **R**—Restricted. For sales of 2,375,000 units or \$47.5 million in units or suggested retail. ● **NR**—Not Rated. For sales of 2,400,000 units or \$48 million in units or suggested retail. ● **PG**—Parental Guidance Suggested. For sales of 2,425,000 units or \$48.5 million in units or suggested retail. ● **PG-13**—Parents Strongly Cautioned. For sales of 2,450,000 units or \$49 million in units or suggested retail. ● **R**—Restricted. For sales of 2,475,000 units or \$49.5 million in units or suggested retail. ● **NR**—Not Rated. For sales of 2,500,000 units or \$50 million in units or suggested retail. ● **PG**—Parental Guidance Suggested. For sales of 2,525,000 units or \$50.5 million in units or suggested retail. ● **PG-13**—Parents Strongly Cautioned. For sales of 2,550,000 units or \$51 million in units or suggested retail. ● **R**—Restricted. For sales of 2,575,000 units or \$51.5 million in units or suggested retail. ● **NR**—Not Rated. For sales of 2,600,000 units or \$52 million in units or suggested retail. ● **PG**—Parental Guidance Suggested. For sales of 2,625,000 units or \$52.5 million in units or suggested retail. ● **PG-13**—Parents Strongly Cautioned. For sales of 2,650,000 units or \$53 million in units or suggested retail. ● **R**—Restricted. For sales of 2,675,000 units or \$53.5 million in units or suggested retail. ● **NR**—Not Rated. For sales of 2,700,000 units or \$54 million in units or suggested retail. ● **PG**—Parental Guidance Suggested. For sales of 2,725,000 units or \$54.5 million in units or suggested retail. ● **PG-13**—Parents Strongly Cautioned. For sales of 2,750,000 units or \$55 million in units or suggested retail. ● **R**—Restricted. For sales of 2,775,000 units or \$55.5 million in units or suggested retail. ● **NR**—Not Rated. For sales of 2,800,000 units or \$56 million in units or suggested retail. ● **PG**—Parental Guidance Suggested. For sales of 2,825,000 units or \$56.5 million in units or suggested retail. ● **PG-13**—Parents Strongly Cautioned. For sales of 2,850,000 units or \$57 million in units or suggested retail. ● **R**—Restricted. For sales of 2,875,000 units or \$57.5 million in units or suggested retail. ● **NR**—Not Rated. For sales of 2,900,000 units or \$58 million in units or suggested retail. ● **PG**—Parental Guidance Suggested. For sales of 2,925,000 units or \$58.5 million in units or suggested retail. ● **PG-13**—Parents Strongly Cautioned. For sales of 2,950,000 units or \$59 million in units or suggested retail. ● **R**—Restricted. For sales of 2,975,000 units or \$59.5 million in units or suggested retail. ● **NR**—Not Rated. For sales of 3,000,000 units or \$60 million in units or suggested retail. ● **PG**—Parental Guidance Suggested. For sales of 3,025,000 units or \$60.5 million in units or suggested retail. ● **PG-13**—Parents Strongly Cautioned. For sales of 3,050,000 units or \$61 million in units or suggested retail. ● **R**—Restricted. For sales of 3,075,000 units or \$61.5 million in units or suggested retail. ● **NR**—Not Rated. For sales of 3,100,000 units or \$62 million in units or suggested retail. ● **PG**—Parental Guidance Suggested. For sales of 3,125,000 units or \$62.5 million in units or suggested retail. ● **PG-13**—Parents Strongly Cautioned. For sales of 3,150,000 units or \$63 million in units or suggested retail. ● **R**—Restricted. For sales of 3,175,000 units or \$63.5 million in units or suggested retail. ● **NR**—Not Rated. For sales of 3,200,000 units or \$64 million in units or suggested retail. ● **PG**—Parental Guidance Suggested. For sales of 3,225,000 units or \$64.5 million in units or suggested retail. ● **PG-13**—Parents Strongly Cautioned. For sales of 3,250,000 units or \$65 million in units or suggested retail. ● **R**—Restricted. For sales of 3,275,000 units or \$65.5 million in units or suggested retail. ● **NR**—Not Rated. For sales of 3,300,000 units or \$66 million in units or suggested retail. ● **PG**—Parental Guidance Suggested. For sales of 3,325,000 units or \$66.5 million in units or suggested retail. ● **PG-13**—Parents Strongly Cautioned. For sales of 3,350,000 units or \$67 million in units or suggested retail. ● **R**—Restricted. For sales of 3,375,000 units or \$67.5 million in units or suggested retail. ● **NR**—Not Rated. For sales of 3,400,000 units or \$68 million in units or suggested retail. ● **PG**—Parental Guidance Suggested. For sales of 3,425,000 units or \$68.5 million in units or suggested retail. ● **PG-13**—Parents Strongly Cautioned. For sales of 3,450,000 units or \$69 million in units or suggested retail. ● **R**—Restricted. For sales of 3,475,000 units or \$69.5 million in units or suggested retail. ● **NR**—Not Rated. For sales of 3,500,000 units or \$70 million in units or suggested retail. ● **PG**—Parental Guidance Suggested. For sales of 3,525,000 units or \$70.5 million in units or suggested retail. ● **PG-13**—Parents Strongly Cautioned. For sales of 3,550,000 units or \$71 million in units or suggested retail. ● **R**—Restricted. For sales of 3,575,000 units or \$71.5 million in units or suggested retail. ● **NR**—Not Rated. For sales of 3,600,000 units or \$72 million in units or suggested retail. ● **PG**—Parental Guidance Suggested. For sales of 3,625,000 units or \$72.5 million in units or suggested retail. ● **PG-13**—Parents Strongly Cautioned. For sales of 3,650,000 units or \$73 million in units or suggested retail. ● **R**—Restricted. For sales of 3,675,000 units or \$73.5 million in units or suggested retail. ● **NR**—Not Rated. For sales of 3,700,000 units or \$74 million in units or suggested retail. ● **PG**—Parental Guidance Suggested. For sales of 3,725,000 units or \$74.5 million in units or suggested retail. ● **PG-13**—Parents Strongly Cautioned. For sales of 3,750,000 units or \$75 million in units or suggested retail. ● **R**—Restricted. For sales of 3,775,000 units or \$75.5 million in units or suggested retail. ● **NR**—Not Rated. For sales of 3,800,000 units or \$76 million in units or suggested retail. ● **PG**—Parental Guidance Suggested. For sales of 3,825,000 units or \$76.5 million in units or suggested retail. ● **PG-13**—Parents Strongly Cautioned. For sales of 3,850,000 units or \$77 million in units or suggested retail. ● **R**—Restricted. For sales of 3,875,000 units or \$77.5 million in units or suggested retail. ● **NR**—Not Rated. For sales of 3,900,000 units or \$78 million in units or suggested retail. ● **PG**—Parental Guidance Suggested. For sales of 3,925,000 units or \$78.5 million in units or suggested retail. ● **PG-13**—Parents Strongly Cautioned. For sales of 3,950,000 units or \$79 million in units or suggested retail. ● **R**—Restricted. For sales of 3,975,000 units or \$79.5 million in units or suggested retail. ● **NR**—Not Rated. For sales of 4,000,000 units or \$80 million in units or suggested retail. ● **PG**—Parental Guidance Suggested. For sales of 4,025,000 units or \$80.5 million in units or suggested retail. ● **PG-13**—Parents Strongly Cautioned. For sales of 4,050,000 units or \$81 million in units or suggested retail. ● **R**—Restricted. For sales of 4,075,00



## CHANNEL 5

(Continued from page 57)

There have been reports of disgruntled Wallington residents. One couple contacted by Billboard reported that their retuner had been unable to adjust their VCR, had left, promising another visit, and never returned.

One national newspaper, The Sunday Telegraph, reported a morning visit in which the retuner did not show up until the afternoon. A complaint call prompted a visit by a "floating" associate, who appeared 30 minutes later. The home had two VCRs, one of which (an old-model Panasonic) required a call to the head office.

The visit lasted 50 minutes. "It was taking them longer to get 'round," admitted the retuner, who had to adjust five VCRs in one of the homes he serviced.

In its bid for the license, Channel 5 had estimated that the retuning exercise would cost 55 million pounds (\$82.5 million), based on an average home visit of 11 minutes. However, according to pilot results, retuners are spending twice as much time, 20-21 minutes, per stop.

Two of the other groups bidding for the Channel 5 license—New Century and Virgin—estimated retuning at more than twice the Channel 5 budget: 120 million pounds (\$195 million) and 120 million pounds (\$180 million), respectively.

Laurie Hill, chairman of the Video Standards Council, who describes himself as an "interested observer," thinks there could be potential fallout because "at this moment in time, the majority of the video-owning public will probably not be aware of it at all. When a tuner calls 'round, they'll probably say, 'Why do you have to do that?'"

Exactly how Channel 5 will advertise retuning to the general public when the plan rolls out nationally in August is unclear. The station says it intends to hire 6,000 retuners—1,200 more than it said it would need last autumn—on short-term contracts. Their experience is open to question. The Sunday Telegraph described the training as "hasty."

Channel 5 is also talking to cable operators, who would be content if all VCRs were made inoperable, to see if they can take on the task within their respective franchise areas. Regardless of who oversees the job, the routine is supposed to be the same: It begins with a direct-mail piece describing the procedure, followed up by a phone call and then a house call, whether or not the retuner has talked to anyone.

The process involves using a test-signal generator to simulate transmission, checking the frequency for interference and, if any is found, tweaking the unit until a clear test signal appears. Retuners are not allowed to dismantle or remove VCRs from the home.

## SHELF TALK

(Continued from preceding page)

available on "Flipper" point-of-purchase materials.

**VIDEO MISSION:** The Tom Cruise action-fest "Mission: Impossible" will enter the fourth quarter sell-through lineup Nov. 12. Paramount Home Video has not set a price or announced any marketing plans for the title. Since its release on Memorial Day, "Mission" has grossed more than \$173 million at the box office.

# Les Misérables

## THE MUSICAL THAT SWEEPED THE WORLD

### IN CONCERT

**For the First Time  
Ever on Video!**

**The Most Remarkable  
Performance of the  
World's Most  
Popular Musical!**

**\$24.95  
Priced to  
Own!**

- ◆ Spectacular 10th Anniversary Concert featuring a dream cast of over 250 performers.
- ◆ The stage show has already been seen by 32 million people and grossed over \$900 million at the box office.
- ◆ Outstanding advertising campaign includes TV, Radio and Print.
- ◆ 12-count and 36-count floor displays and posters will be available.



160 min. video

Channel 5 VHS: 83720 | Slipcase VHS: 83723  
12-Count Channel 5 Counter Display: 90740 | 12-Count Slipcase Counter Display: 90743  
36-Count Channel 5 Floor Display: 90770 | 36-Count Slipcase Floor Display: 90773





## VSDA REASSURES RETAILERS

(Continued from page 52)

as wake them up," he said, noting that the rise of home video led to a better movie-going experience so that customers would still want to buy tickets, even if they didn't have to leave their couches.

Though mature, the video industry has room to grow, he said, "But the days of easy growth are behind us." Like the theater owners of a generation ago, video store owners must increasingly focus on drawing in customers, he said, citing such traditional entitlements as a wider variety of offerings and an ever-deepening catalog among such large taxable factors as improved service and a pleasing environment.

The industry's base is solid. "A recent study found that video is the best value in America, second only to the price of chicken," Dolgen said. "Or to put it another way, video is the best value without feathers."

That is, unless you count pirated PPV signals, which many attendees were doing to the tune of an estimated 6 million-pirated illegal black boxes now believed to be installed in U.S. homes with PPV, but I can't compete with free," lamented Video Hat's Warren.

"To me, there is only one obvious answer [to the PPV-piracy problem]

and it is longer and longer PPV windows," said Rentrak CEO Ron Berger. Longer windows, the battle cry of the show, would benefit both suppliers and retailers, added Mark Watkins, president of the Portland, Ore.-based Hollywood Video chain. "If our revenue goes up, our buyers buying goes up. Period," he said. "[Suppliers are] losing revenue if we're losing revenue."

"Windows [are] the No. 1 issue that we as an industry have to face," agreed Blockbuster's Godkin. VSDA president Jeffrey Eves included "lengthening PPV windows" among four industry projects set forth in his State of the Industry address (which also mentioned initiatives aimed at black-box signal theft, industry awareness, and better supplier relations).

Other issues listed around in VSDA panels, forums, and hallways: mass merchants, DVD pricing strategies, the wisdom of printing "suggested prices" on boxes, CD-ROM's place in video stores, and sell-through's impact on the rental industry.

As to the last, Joe Pagano, video merchandise manager for Best Buy, aimed to dispel what he characterized as the myth of his chain's "low-ball" pricing. "Contrary to the widely held belief that we are using video as a loss leader, it is actually one of the most profitable

areas of our stores," he said.

Pagano noted that Best Buy recently moved video to prime real estate in its stores. "We are doing a better job of presenting our inventory—showing many more faces, for instance," he said. The move represents a multifaceted dollar investment, he added. Aggressively promoting sell-through doesn't mean it has to be a loss leader, he added, while acknowledging that the chain isn't named "second-best buy." Godkin alluded to Blockbuster Entertainment's expected step-up of the sell-through sector, with the arrival of chairman/CEO William Fields, formerly No. 2 at Wal-Mart. Asked if the choice of the new executive signaled a move in the sell-through direction, Godkin said, "I would hope so."

DVD, meanwhile, was relegated to

sleeping-dog status, as the delay in copy protection standards appeared by show time to have all but shelved prospects for a 1996 launch of the format (Billboard, July 80). Vicon's Dolgen voiced discomfit on the subject of DVD as a sell-through-only format. "We shouldn't be asking the consumer to change his consuming habits," he said. "To offer a product that works only in a sales environment is not going to succeed."

An older new technology, CD-ROM, received mixed retail reviews during a well-attended panel on direct broadcast satellite, DVD, and CD-ROM. However, moderator Jeff Allen, VP of marketing for Sight & Sound Multimedia, noted afterward that he had been doing bang-up business during the show with his company's turnkey CD-

ROM packages, particularly among supermarkets.

"That grocery element has shocked me," Allen said. "We expected [these programs] to be strong among the independent video specialists, but grocery stores are really excited about getting into CD-ROM because it brings in customers."

The Internet's impact on video viewing habits was also a matter of some debate, although the sheer numbers of people spending time online (41% of North American homes have PCs, Allen said) clearly means less time spent in front of TV screens watching video—something on which to keep a wary eye, retailers agreed.

"Change is coming," Dolgen summed up. "But it is coming slowly. Don't panic."

## Billboard,

## Top Laserdisc Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Surround Sound Price
1	1	8	GOLDENYE	MCA/Universal Home Video Warner Home Video 105490	Pierce Brannen	1995	PG-13	\$4.98
2	NEW	1	12 MONKEYS	MCA/Universal Home Video Urs Dist. Corp. 42789	Brook Willis Brad Pitt	1995	R	\$9.98
3	4	9	CASINO	MCA/Universal Home Video Urs Dist. Corp. 42782	Robert De Niro Joe Pesci	1995	R	\$9.98
4	3	5	HEAVY METAL	Columbia TriStar Home Video 74656	Animated	1981	R	\$3.95
5	2	7	LEAVING LAS VEGAS	MCA/Universal Home Video Warner Home Video 105524	Nicolas Cage Cassandra Shee	1995	R	\$4.98
6	3	7	JUMANJI	Columbia TriStar Home Video 11746	Robin Williams	1995	PG	\$3.95
7	5	9	GET SHORTY	MCA/Universal Home Video Warner Home Video 105493	John Travolta Gene Hackman	1995	R	\$4.98
8	9	3	DEAD MAN WALKING	Polygram Video Image Entertainment 8006362431	Sean Connery Sean Penn	1995	R	\$4.95
9	NEW	1	RUMBLE IN THE BRONX	New Line Home Video Paramount Home Video 3376	Jackie Chan	1995	R	\$9.98
10	5	19	BRAVEHEART	Paramount Home Video Paramount Entertainment (USA) L.F. 330182	Mel Gibson Sophie Marceau	1995	R	\$9.98
11	7	5	DEAD PRESIDENTS	Hollywood Pictures Home Video Paramount Entertainment 5203	Laurent Luyt Chris Tucker	1995	R	\$9.98
12	15	3	SUDDEN DEATH	MCA/Universal Home Video Urs Dist. Corp. 42777	Jean-Claude van Damme	1995	R	\$4.98
13	14	3	NIGHTY AIRBORNE	Buena Vista Home Video 7173	Woody Allen Mia Farrow	1995	R	\$3.99
14	15	5	THE AMERICAN PRESIDENT	Columbia TriStar Home Video 80176	Michael Douglas Annette Bening	1995	PG-13	\$4.95
15	16	5	SARINHA	Paramount Home Video Paramount Entertainment (USA) L.F. 33043	Harrison Ford Julia Ormond	1995	PG	\$4.98
16	22	3	RICHARD III	MGM/UA Home Video Warner Home Video 105528	Orlando Bloom Annette Bening	1995	R	\$4.98
17	11	17	SEVEN	New Line Home Video Image Entertainment 3564	Brad Pitt Jeff Bridges	1995	R	\$9.98
18	12	7	GRUMPY OLD MEN	Warner Home Video 14191	Jack Lemmon Walter Matthau	1995	PG-13	\$4.98
19	30	3	POWDER	Hollywood Pictures Home Video Buena Vista Home Video 7246	Mary McCormack Sean Patrick Flanery	1995	PG-13	\$9.98
20	19	41	PULP FICTION	Miramax Home Entertainment Orion Pictures 1423	John Travolta Samuel L. Jackson	1994	R	\$24.95
21	13	9	STRANGE DAYS	FoxVideo Image Entertainment 0829285	Ralph Furman Crispin Glover	1995	R	\$9.98
22	17	7	THE MONEY TRAIN	Columbia TriStar Home Video 11076	Wesley Snipes Woody Harris	1995	R	\$4.95
23	NEW	1	FATHER OF THE BRIDE PART II	Touchstone Home Video Image Entertainment 6500	Steve Martin Diane Keaton	1991	PG	\$9.98
24	NEW	1	AMERICAN GRAFFITI	MCA/Universal Home Video Urs Dist. Corp. 42726	Richard Dreyfuss Ron Howard	1973	PG	\$9.98
25	NEW	1	VIDEO ESSENTIALS	IST Image Entertainment 34871	Not listed	1996	R	\$9.95

• ITA gives certification for a minimum of 125,000 units or a dollar volume of \$1 million at suggested retail for theatrically released programs, or at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. • ITA provides certification for a minimum sale of 250,000 units or a dollar volume of \$1.8 million at suggested retail for theatrically released programs, and at least 25,000 units and \$2 million at suggested retail for nontheatrical titles. © 1996, Billboard/SPA Communications

## Los Angeles VSDA Convention Brings Out Stars

The stars—some of them, anyway—came out to shine at the Video Store Dealers Association (VSDA) convention in Los Angeles last month. Here's a sampling:



Jeff Goldblum of "Incubus Day," right, makes eyes and hand contact with an attendee at the VSDA's Fast Forward to End Hunger booth.



Robin Williams breaks up the crowd at Disney's opening night feast for "Madden And The King Of Theives."

John Saxon, with Shannon Lee, daughter of Bruce Lee, teases his "Healing Workout" muscles for Goliath.

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## Paramount Nick Vids Debut

NICK'S NEW HOME: Paramount Home Video's Oct. 15 launch of its recently acquired Nickelodeon Video Line (Billboard, July 13) includes three new and nine catalog titles, all from the popular series *Rugrats* and *Allegra's Window*.

The new additions are "Rugrats: Phil And Lil Double Trouble" and "Rugrats: Tommy Treasures," the latter of which contains four cartoons and three shorts, and "Allegra's Christmas," an exclusive-to-video special that will not air on Nickelodeon until December 1997. *Rugrats* entries are \$12.96 each; "Allegra's Christmas" is \$9.96.

Sony Wonder originally distributed the older titles—six from *Rugrats*



by Moira McCormick

and three from *Allegra's Window*—which are now priced at \$9.96. The *Rugrats* titles have been expanded to include other cartoons and shorts, according to a Paramount Home Video spokesman. The order cutoff for the Paramount/Nickelodeon launch is Sept. 11.

The titles will be cross-promoted on other Paramount Home Video family and kids' titles and on the studio's World Wide Web site on the Internet, which is linked to Nickelodeon's home page. In addition, retailers are receiving point-of-purchase materials, including 34-piece preformed floor displays and 3D shelf talkers. Consumers who buy any two *Rugrats* or *Allegra's Window* titles will receive a \$2 mail-in rebate. The offer is good for purchases made between Oct. 16, 1996, and April 1, 1997.

'BUMPS' IN THE NIGHT: 20th Century Fox Home Entertainment and Scholastic Productions have completed an agreement giving Fox distribution rights to the TV series *Goosebumps*. Fox will unleash two more *Goosebumps* titles on video Sept. 8: "Night In Terror Town" and "Stay Out Of The Basement," each available in clamshell packaging for \$14.98. Its first title, "The Haunted Mask," released in April, has sold more than 45 million units.

*Goosebumps* is based on the bestselling books by R.L. Stine. More than 140 million copies are in print.

KEENE'S JONNY: A small army of corporate sponsors, including Pillsbury, Campbell Soup, Pizza Hut, General Mills, and Galloob Toys, are teaming with Turner Home Entertainment to introduce a new series, "The Real Adventures Of Jonny Quest."

Based on the original '60s animated series, "The Adventures Of Jonny Quest," the program debuts on Turner Broadcasting's TNT, TBS, and Cartoon Network channels this month. A welcome innovation in the selection of female character, Jessie Bannon, to the previously all-male cast. The four-title series hits stores Oct. 8 (pre-order cutoff Sept. 17).

Pillsbury's role in the promotion includes a \$3 mail-in rebate, display contests, and instant coupon offers on 20 million Pillsbury packages in 10,000 outlets. Select packages will contain the rebate coupon. Meanwhile, Campbell Soup will run an on-package promotion featuring six Jonny Quest collectibles on 20 million cans of Franco-American Spaghetti-O's.

More than 5,000 Pizza Hut restaurants will hold a merchandise giveaway Aug. 19-Oct. 15, provided by broadcast TV and Turner's cable channels. General Mills plans to promote the series on boxes of Honey Nut Cheerios and Cinnamon Toast Crunch. Some 15 licensees and promotional partners are joining for a Quest Adventure Pack, which offers licensed merchandise and savings on related products, including Galloob toys, Pizza Hut, pizza, Dunkin' Donuts comic books, Upper Deck trading cards, and Virgin Interactive and Kid Rhino music releases.

The four Quest titles, "The Alchemist," "Escape To Quest World," "The Darkest Pathways," and "Rage's Burning Wheel," contain the title episode, a secondary episode, two "bonus" ones, and a 3D animated questworld episode. Each is \$12.98 suggested list.

MAGIC BUS: GoVizion has two new titles from Scholastic's The Magic School Bus ready to pull into stores.

(Continued on page 75)

## Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

WEEK LAST WEEK	WEEK ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
*** No. 1 ***				
1	5	3	BROKEN ARROW (R)	Parade/1577-330 John Turturro
2	1	5	HEAT (R)	Warner Home Video 14182 Robert De Niro Al Pacino
3	6	3	12 MONKEYS (R)	MCA/Universal Home Video Los Def. Corp. 8221-1 Brooks Williams Brad Pitt
4	7	3	MR. NOLAN'S OPUS (PG)	Hollywood Pictures Home Video 5379 Richard Dreyfuss
5	6	5	DEAD MAN WALKING (R)	Polygram Video 800538243 Susan Sarandon Sean Penn
6	2	8	GET SHORTY (R)	MGM/UA Home Video 505495 John Travolta Gene Hackman
7	4	8	LEAVING LAS VEGAS (R)	MGM/UA Home Video 505524 Nicolas Cage Elizabeth Shue
8	3	9	CASINO (R)	MCA/Universal Home Video Un. Def. Corp. 82252 Robert De Niro Joe Pesci
9	15	2	THE JUROR (R)	Columbia TriStar Home Video 11063 Demi Moore Alfred Lunt
10	10	6	SABRINA (PG)	Paramount Home Video 12504 Harrison Ford Julia Ormond
11	6	6	FATHER OF THE BRIDE PART 8: RITTO (R)	Turner Home Video Buena Vista Home Video 6565 Steve Martin Diane Keaton
12	NEW	1	RUMBLE IN THE BRIDGE (R)	New Line Home Video Turner Entertainment NA/28 Jackie Chan
13	15	5	MIMBLE APPOHETIC (R)	Turner Home Entertainment Buena Vista Home Video 7113 Woody Allen Mia Sallinger
14	9	9	GOLDENYE (PG-13)	MGM/UA Home Video 505495 Patricia Brennan
15	12	10	THE AMERICAN PRESIDENT (PG-13)	Columbia TriStar Home Video 60173 Michael Douglas Annette Bening
16	16	4	SENSE AND SENSIBILITY (PG)	Columbia TriStar Home Video 11053 Emma Thompson Hugh Grant
17	NEW	1	HAPPY GILMORE (PG-13)	MCA/Universal Home Video Un. Def. Corp. 42098 Adam Sandler
18	19	4	BED OF ROSES (PG)	New Line Home Video Turner Home Entertainment NA/28 Christina Ricci Mya Sallinger
19	22	3	NEEDIN' (R)	Hollywood Pictures Home Video 5761 Buena Vista Home Video 4751 Anthony Hopkins Joan Allen
20	14	10	POUNDER (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 7048 Mya Sallinger John Cullum
21	NEW	1	LYE FOR AN EYE (R)	Paramount Home Video 33091 Sally Field John Cullum
22	17	6	SUDDEN DEATH (R)	MCA/Universal Home Video Un. Def. Corp. 82561 Joe Donato John Cullum
23	18	7	GRAMPER OLD MEN (PG-13)	Warner Home Video 14251 Jack Lemmon Walter Matthau
24	25	4	THE CROSSING GUARD (R)	Melrose Home Entertainment Buena Vista Home Video 7424 Jack Nicholson Michael Keaton
25	23	10	BRAYEVANT (R)	Paramount Home Video 33118 Mya Sallinger Sophie Marceau
26	20	17	SEVEN (R)	New Line Home Video Turner Home Entertainment NA/28 Brad Pitt Greg Kinnear
27	30	15	THE BRIDGES OF MADISON COUNTY (PG-13)	Warner Home Video 13772 Chris Egan Mya Sallinger
28	21	11	JUNANA (PG)	Columbia TriStar Home Video 11743 Robin Williams
29	NEW	1	FOUR ROOMS (R)	Melrose Home Entertainment Buena Vista Home Video 7958 Anthony Bonanno Madonna
30	32	6	TWO IF BY SEA (R)	Warner Home Video 14259 Sandra Bullock Dustin Diamond
31	26	15	THE DO FOR (R)	Columbia TriStar Home Video 73433 Heidi Klum Matt Dillon
32	29	12	HOW TO MAKE AN AMERICAN DREAM (PG-13)	MCA/Universal Home Video Un. Def. Corp. 82555 Willis Riker Dustin Diamond
33	28	13	THE MONEY TRAIN (R)	Columbia TriStar Home Video 11079 Wesley Snipes Mickey Rourke
34	24	11	DEAD PRESIDENTS (R)	Hollywood Pictures Home Video Buena Vista Home Video 8263 Laura La Plante John Cullum
35	31	4	CRUCIAL DECISION AND LYING (PG-13)	Hollywood Pictures Home Video 80003 John Cullum Mya Sallinger
36	36	13	WAITING TO CRAWL (R)	Forix/UA 8946 Wesley Snipes Angie Bizzarri
37	NEW	1	THEODORE HIX (PG)	New Line Home Video Turner Home Entertainment NA/28 Wesley Snipes
38	27	9	NICK OF TIME (R)	Paramount Home Video 33041 Johnny Depp Christopher Moltisanti
39	33	12	TOM AND MACK (PG)	Wall Disney Home Video Buena Vista Home Video 7755 Jonathan Taylor Thomas Angie Bizzarri
40	NEW	1	GHOST IN THE SHELL (R)	Hollywood Entertainment Buena Vista Home Video 8000155243 Brad Pitt

## Billboard.

FOR WEEK ENDING AUGUST 10, 1996

## Top Kid Video

COMPILED FROM A NATIONAL SAMPLE OF  
RETAIL STORE SALES REPORTS

RETAIL STORE SALES REPORTS				
THIS WEEK #1 WAS LAST WEEK	WEEKS ON CHART	TITLE Label, Distributing Label, Catalog Number	Principal Performers	WEEKS ON CHART
*** No. 1 ***				
1	1	35	THE ARISTOCATS Walt Disney Home Video/Buena Vista Home Video 5292	1979 26:39
2	2	21	POCAPHONTAS Walt Disney Home Video/Buena Vista Home Video 5741	1995 35:59
3	12	3	QIN'S SHI ALONG SONGS: TUFFY TURF Walt Disney Home Video/Buena Vista Home Video 703	1996 12:39
4	4	19	THE MANT ADVENTURES OF WINNIE THE POOH Walt Disney Home Video/Buena Vista Home Video 7074	1997 26:39
5	3	17	BALTO MCA/Universal Home Video/Un. Def. Corp. 82593	1995 18:18
6	5	31	GOOSEBUMPS: THE HAUNTED MASK FRODO 9540	1996 14:18
7	6	51	SCHOOLHOUSE ROCK: GRAMMAR ROCK ABC Video/Paramount Home Video 47103	1992 12:15
8	10	15	THE LION KING Walt Disney Home Video/Buena Vista Home Video 2977	1994 26:39
9	8	9	PHANTOM 2040: THE GHOST WHO WALKS Famco Home Video/Buena Vista Home Video 27547	1996 14:18
10	14	15	WALLACE AND GROMIT: THE WRONG TROUSERS BBC Video/Paramount Home Video 8250	1995 1:58
11	7	31	MARY-KATE & ASHLEY OLSEN: CASE OF SHARK ENCOUNTER Dunbar Video/Paramount Home Entertainment 53302-3	1996 12:15
12	7	31	THE LAND BEFORE TIME III MCA/Universal Home Video/Un. Def. Corp. 82413	1995 39:58
13	11	9	BARNY'S FUN AND GAMES Benny Home Video/The Lyons Group 02011	1996 14:18
14	18	37	SCHOOLHOUSE ROCK: MULTIPLICATION ROCK ABC Video/Paramount Home Video 47363	1992 12:15
15	15	15	BARNY'S TALENT SHOW Benny Home Video/The Lyons Group 2010	1996 14:18
16	12	27	WALLACE AND GROMIT: A GRAND DAY OUT BBC Video/Paramount Home Video 8257	1995 1:58
17	NEW	1	WINNIE THE POOH: WORKING TOGETHER Walt Disney Home Video/Buena Vista Home Video 5765	1996 22:55
18	16	37	CINDERELLA Walt Disney Home Video/Buena Vista Home Video 410	1996 26:39
19	17	23	MARY-KATE & ASHLEY OLSEN: CASE OF THE SPICYCAW MISSION Dunbar Video/Paramount Home Video 53321-3	1996 12:15
20	NEW	1	WINNIE THE POOH: HAPPY POON DAY Walt Disney Home Video/Buena Vista Home Video 5764	1996 22:55
21	19	13	KIDS FOR CHARACTER LSC Studios 662100	1996 34:15
22	22	5	TIMON & PUMBA: GURUS ON Walt Disney Home Video/Buena Vista Home Video 6706	1996 22:55
23	20	13	BEAVIS & BUTT-HEAD: FEEL OUR PAIN MTV Music Television Group Video 45614	1996 34:15
24	21	40	DUMBO Walt Disney Home Video/Buena Vista Home Video 24	1940 24:18
25	NEW	1	WEE-SING: ANIMAL SONGS MCA/Universal Home Video/Un. Def. Corp. 82584	1996 1:18

•TIA age certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrical releases, programs, or at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. •TIA distribution certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1996, Billboard/BDI Communications.

•TIA age certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrical releases, programs, or at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. •TIA distribution certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1996, Billboard/BDI Communications.











## CALENDAR

A weekly listing of trade shows, conventions, seminars, and more events. Send information to *Calendar*, Billboard, 1515 Broadway, New York, N.Y. 10036

**AUGUST**  
Aug. 12, **The Martell Three Challenge Cup**, Glen Oaks Club, Old Westbury, N.Y. 212-683-0617.

Aug. 15, **Isaac Hayes' Birthday World Library Graceland Fund-Raiser**, Century City, Century City, Calif. 213-380-2365.  
Aug. 22-25, **1996 U.S. Travelogue Games**,

presented by the National Academy Foundation, University of Utah, Salt Lake City 800-622-9010.

Aug. 26-Sept. 2, **Minnesota Black Music Expo And Awards**, Hyatt Regency, Minneapolis. 212-683-8286.

Aug. 29, **Atlanta Legends Ball** in benefit **Stickle Golf Assn.**, Omni Hotel, Atlanta 770-630-0000.

**SEPTEMBER**  
Sept. 5, **Billboard-Musiplex Master Ride Seminar And Awards**, New York Sheraton, New York 212-536-5002.



**All Together Now**: Industry leaders socialize at the New York offices of BMG for the inaugural Music Industry Cocktail Reception, hosted by the music division of the United Jewish Appeal—Federation of Jewish Philanthropies. Pictured, from left, are Mai Berkman, chairman, Sony Music International; Larry Pons, president, N2K Inc.; Eric Krontz, president, PolyGram Holding Inc.; Strauss Zelnick, president/CEO, BMG Entertainment North America; and Alan C. Greenberg, chairman, Bantam, Stearns & Co. Inc.

## FOR THE RECORD

A photo caption in the Aug. 13 issue mistakenly Molly Kenefick's title at Passion Press. She is marketing director.

Wier guitarist Howard Scott was interviewed in an Aug. 3 article on a lawsuit filed by band members.

In a photo caption in the Aug. 3 issue, James Heathfield was identified as band manager for Jars Of Clay. He actually is Southeast regional promotion manager for Silverstone Records.

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## SONY

(Continued from page 3)

includes the Columbia and TriStar movie studios and Columbia TriStar Home Video, reports that revenue soared 84.3% to 106.5 billion yen (\$977.3 million). In dollars, the increase was 45.7% from \$679.8 million.

The company states that sales were up because of a library licensing agreement with the German broadcaster, the success of the sell-through video of "Jumanji," and favorable box-office returns from international markets. Those factors were "offset by the disappointing performance of U.S. theatrical releases during the year."

Sony says there was "dramatic improvement" from the movie unit mainly because of the German licensing deal.

Overall operating income for Sony's entertainment companies increased 73.8% to 17 billion yen (\$162 million). Sales from Sony's electronic business rose 29.2% in the quarter to \$83.9 million yen (\$8.1 million). Last year's sales in dollars were \$6.5 billion.

The company says, "MiniDisc systems registered a favorable sales performance and sales of car stereos also advanced." Additionally, Sony's video game player, the PlayStation, "continued to play strong roles."

**Sept. 5, Fifth Annual Bobby Heifley Charity Golf Classic**, to benefit the Southern California Lions Foundation, Los Angeles Country Club, Buena Park, Calif. 714-533-7121.

Sept. 11, **The L.A. Music Resources Marketplace**, presented by Los Angeles Women in Music, Olympic Collection Bookstore and Conference Center, Los Angeles 213-243-6400.

Sept. 11, **Midnight Mints DTV: The Direct Response Television Conference For Entertainment Marketers**, presented by In-Fly David and Williams Television Inc., Universal Studios, Santa Ana, Calif. 800-331-5705.

Sept. 13, **Deadline for ASCAP Foundation Songwriter Workshop Series**, beginning Oct. 26, New York 212-621-6474.

Sept. 17-19, **Interactive Multimedia Expo**, Jacob Javits Convention Center, New York 415-386-2500.

Sept. 20-22, **Women in Music Business Asia, Eastern Regional Conference**, Holiday Inn Crown Plaza, Nashville 615-416-0335.

Sept. 21, **How To Start And Run Your Own Record Label**, New York 212-684-3504.

Sept. 21-25, **World Music Festival And Expo of East Africa**, West, various locations, Maceo, Ga. 404-565-7575.

## OCTOBER

Oct. 2, **39th Annual Country Music Assn. Awards**, Grand Ole Opry, Nashville 615-244-2840.

Oct. 3, **SESAC Country Music Awards**, SESAC headquarters, Nashville 615-320-0055.

Oct. 21, **Academy of Country Music Bill Boyd Golf Classic**, De Bell Golf Course, Burbank 213-462-2351.

Oct. 30-Nov. 3, **1996 Annual Black Entertainment And Sports Lawyers Assn. Conference**, Marriott Casagrande Hotel, Puerto Vallarta, Mexico 800-575-1221.

## LIFELINES

**BIRTHS**  
Boy, Michael Hamilton, to Mark Quill and Lisa Hamilton, July 2 in Toronto. Father is an attorney at Paul Sanderson & Associates.

Twins, Lauren Pauline and Lindsay Beth, to Doretta and Gregg Miller, July 8 in New York. Mother is administrative coordinator for Sony Wonder. Father is director of regional sales for Broadcast Data Systems.

Boy, Brendan Angle, to Michael Stearns and Karen Angle, July 11 in Santa Fe, N.M. Father is a *Hearts of Space/Fathom* recording artist.

Girl, Mallory Angeles, to Fred and George McFarlin, July 17 in Atlanta. Father is broadcast/interractive director for Catapult Productions.

Boy, Matthew William, to Maria and Dave Kleinman, July 19 in Los Angeles. Mother is director of pub-

licity for Walt Disney Records.

Girl, Allie Colleen, to Garth and Sandy Brooks, July 28 in Nashville. Father is a multiplatform recording artist on Capitol Nashville.

**MARRIAGES**  
Koko Taylor to Hayes Harris, June 9 in Chicago. Harris is a Grammy-winning artist on Alligator Records.

Kathleen Reed to Brett Merritt, July 4 in Las Vegas. Bride is in the West Coast sales manager for Roadrunner Records. Groom is with ESP Management.

Audrey Howe to Steve Faine, July 20 in San Francisco. Bride is national promotion manager for Hearts of Space Records. Groom is in-house player for the group Dead and CEO of Go Zombie! Records.

## DEATHS

Rob Collins, 52, of injuries sus-

tained in a car accident, July 23 near Monmouth in Gwent, Wales. Collins was the keyboard player in the Beggar's Banquet band with the Charlatans UK. The group has had two No. 1 albums and 10 top 40 singles in the U.K., as well as numerous releases in the U.S. and other parts of the world. The Charlatans UK were in the midst of recording their fifth album and were scheduled to perform a number of support dates with Oasis in August. Collins is survived by his parents, wife, and daughter.

Evelyn Dangle Levine, 94, of natural causes, July 26 in Los Angeles. She was a concert pianist who wrote the music for the number one hit "Scarlet Ribbons," with lyrics by Jack Segal. The song, popularized by Harry Belafonte, has been recorded by numerous artists, including Perry Como, Dinah Shore, Joan Baez, the Kingston Trio, and, most recently, Sinéad O'Connor. Levine is survived by two sons, William and George, and four grandchildren.

## GOOD WORKS

**Santa Fe Landing** Decks in downtown Los Angeles to raise money to aid Cure Autism Now (CAN), an organization formed to raise funds for 3-year-old Benjo Sky Harris. Beck's godson, who was diagnosed with autism last year. CAN was founded by parents of autistic children, clinicians, and scientists to find a cure for the disease, which is a neurological disorder that affects communication and perception. Joining Beck in the concert will be Money Mark, Sukin, 10 Cent, Ab Lincoln, and the Second Step All Stars Organize, with others to be announced. Tickets for the benefit are \$10 and are available at Los Angeles record shops Second Step Around Records, No Life Records, and SpaceLand. Donations can be sent to Benjo Sky Harris Fund, c/o Cure Autism Now, 5226 Wilshire Blvd., No. 603, Los Angeles, Calif. 90066.

**COUNTRY GOLF TOURNEY:** With performer Tracy Lawrence as host, the Academy of Country Music (ACM) will host its 14th annual celebrity golf tournament Oct. 21 at

the De Bell Golf Course in Burbank, Calif. It will benefit three groups: the De Bell Golf Course Foundation, Martell Foundation for Cancer, AIDS and Leukemia Research, the Neil Bogart Memorial Laboratory, and the Los Angeles Shriner's Hospital for Orphaned Children. More than \$500,000 has been donated to various charities through this event. The entry fee is \$300 per person, including post-tournament awards dinner and celebration. Contact: ACM office at 213-462-2351.

**YULE ALBUM:** Proceeds from Domo Records artist Kitano's upcoming album of Christmas favorites, "Peace On Earth," will benefit the Earth Communications Office (ECO), a nonprofit entertainment-industry group that seeks to improve the environment. In the past six years, ECO has produced a series of public-service announcements at movie theaters, TV stations, college campuses, airlines, and stores that are said to have been seen by 600 million people worldwide. Contact: Steve Levesque at 213-551-3900 or Sue Burkart at 914-387-6888.



# WFMF

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**All Thumbs:** Harry Connick Jr., left, and WPLJ New York DJ Tony Banks promote positive energy during a recent one-stop at J&R Music World in the Big Apple for Connick's new album "Star Turtle."

## WFMF Programs Intrepid Classical Chicago Station Doesn't Limit Its Playlist

■ BY BRADLEY BAMBARGER

Turning people on to the infinite variety of classical music is a great tradition at WFMF Chicago.

The heritage outlet, which bills itself as "Chicago's fine arts station," is an iconoclast compared with most commercial classical stations, programming with a creative flair more akin to public radio.

"We're one of the few stations in the country that has no prohibi-

tions," says WFMF music director Dennis Moore. "We don't say, 'No soprano' or 'No minor-key music in the morning.' We're inclusive, not exclusive. We're not afraid of being adventurous, and our audience isn't either."

might be the way to go. "You don't have to program for the lowest common denominator," he says. "Young people often have the most open minds."

The classical radio industry is healthy but in flux: Shares are up, generally, but the number of stations is down, and with arts funding and music education on the wane, everyone is wondering from where the next generation of classical music fans is going to come.

A prescriptive: Intrepid radio in tune with the times could help attract a younger, more involved audience, one that may be more immediately attracted to an eclectic yet accessible contemporary work, such as John Tavener's "The Protecting Veil" or even Alexander Balanescu's score to "Angels & Insects," than a warhorse by Brahms or Beethoven. Listeners can lay claim to a piece like "The Protecting Veil" and "own" it as they would a favorite new rock band. And through following Tavener or another living composer, the classical newscaster might be primed to eventually recognize the timeless sublimities of Beethoven's Symphony No. 7 or Brahms' Piano Concerto No. 1.

But, Moore says, commercial radio tends to sell the listener short, a tactic that could keep a future generation from appreciating classical music. Classical programmers may try desperately to keep the audience from tuning out, but they should follow the format of one of the stations like WFMF and strive to give listeners more reasons to tune in.

### Where Are The Arbs?

Because of space limitations, the continuation of spring '96 Arbitron ratings is not running this week. They will resume in the Aug. 17 issue.

**98.7 WFMF**  
CHICAGO'S FINE ARTS STATION

The juxtapositions of music on WFMF can flout conventional wisdom on all fronts. Schubert's "Unfinished Symphony" will abut one of his songs; a Philip Glass string quartet appears one hour, medieval vocals from Harmonia Mundi's "Le Moyen Age" boxed set the next; the entire contents of boxed sets by pianists Alfred Brendel and Sviatoslav Richter have been programmed over time; classic dives, such as Maria Callas or Leonie Price, are heard daily; organ music might appear in drive time; Johann Strauss' oh-so-19th-century waltzes segue into theory pieces studied by Conlon Nanoroo that are very much products of the post-modern age. And the station airs a new-release program five nights a week.

Focus groups are no way to think about music, and you can't base a playlist on phone calls," Moore says. "There's a big difference between giving people what they think they want and giving people a great classical music service. We program music based on our convictions—this is why we're here. And I think it behooves a station to pay attention to the music people are taking the trouble to acquire. People say that CD buyers are a minority of the audience, but they are a treasured part of our audience."

As far as attracting a younger audience, Moore thinks fresh performances and challenging material

## CLASSICAL RADIO, RETAIL'S FORKING MUSICAL PATHS

(Continued from page 1)

half of this week's top 15 are vocal works (see chart, page 36A).

Including the two "93 Times" albums, Luciano Pavarotti has notched seven top 15 records in the year-end tallies since '80. And even beyond "Chant," early music vocals have proven popular, with Anonymous 4 producing year-end top 15 hits in '93 and '94 and with the Hilliard Ensemble with saxophonist Jan Garbarek sealing the top 10 last year with "Officium."

In a way, Bartoli's record is even more remarkable. The young mezzo-soprano has hit the year-end top 15 eight times with six albums in London since 1983. She has done this in spite of the fact that her albums are broadcast on commercial radio less frequently than her retail volume might suggest. Bartoli's relative absence from the airwaves—and she's played more often than any other vocalist—reflects a byline in programming at commercial classical stations: no vocal music—especially soprano. On cue, nearly all PEs insist that vocal music doesn't "sell" well, that it's a "turn-off."

The prejudice against broadcasting vocal music also applies to playing late-20th-century or contemporary classical music. Again, chart performances would seem to belie that listeners avoid new music. Henryk Górecki's Symphony No. 3 was a top five year-end smash in 1988 and '94, despite having premiered in 1976 (and having a significant role for

a soprano voice). In '94, Arvo Pärt's album "The Deans," comprising contemporary choral and string pieces, was a top 10 album. Philip Glass scored a top 10 hit with his "Low" Symphony in '90, and the same year saw the three edgy albums by the Kronos Quartet bubbling under in the annual top 25.

This centralization—that commercial classical radio programming doesn't approximate the buying habits of classical music fans—seems troubling, especially as classical radio and the classical music industry as a whole strive to attract an expanded—i.e., younger—audience. But, according to Anthony Radel, VP of programming for SW Networks' Classic FM and author of "Classical Top 40," to fret about this playlist/purchase dichotomy is to misunderstand the fundamental difference in the realms of radio and retail.

"Buying a CD and listening to the radio are two completely different things," Radel says. "Putting on a CD at home is an active listening experience. People use the radio as an accompaniment to other activities."

### NARROWCASTING

Classic FM is a syndicated classical music service that debuted in May 1995 (Billboard, Dec. 10, 1995). Broadcast in seven markets in the U.S., the service features a music library of 12,000 pieces that draws from nearly every period of classical music—though

orchestral material from the Classical and Romantic ages is best represented. Radel says he personally likes vocal music, citing baritone Bryn Terfel's latest Deutsche Grammophon recital disc as a favorite, but insists that his audience does not.

Thus, vocal music is nearly nonexistent on Classic FM. The network's promotional CD sampler features just one vocal piece, a movement from 18th-century composer Carl Orff's popular oratorio "Carmina Burana." Contemporary works fare only slightly better. The only living composer included on the disc is Californian Lou Harrison with one of his Pastorales.

In the area of Baroque music, Classic FM tends to avoid spicy performances on period instruments in favor of slicker modern ensembles—even though period performances are now the standard, as well as some of the best-selling versions of the repertoire. As with most every commercial classical station, Classic FM severely limits its presentation of music featuring harpsichord and organ.

Despite all the rules about what Classic FM won't play, Radel says, it's what the syndicated station does play that is important, adding that it is the most expansive source of broadcast classical music. "Nobody has a bigger music mix than we do," he says. "We're not just playing the greatest hits."

(Continued on next page)

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## Adult Contemporary

T	W	L	W	W	TITLE (L & M: RECORDING LABEL)	ARTIST
1	2	3	4	5	***No. 1*** CHANGE THE WORLD (SONY)	ERIC CLAPTON (A&M)
2	3	1	24		BECAUSE YOU LOVED ME (SONY)	CELINE DION
3	3	3	15		GIVE ME ONE REASON (SONY)	TRACY CHAPMAN
4	5	6	6		FOREVER (MCA)	MARIAN CARI
5	4	7	7		INSENSITIVE (MCA)	JANN ARDEN
6	4	7	7		WHAT DOES IT GO TO DO FOR ME (MCA)	VANESSA WILLIAMS
7	6	5	29		NODODY KNOWS (SONY)	THE TONIC RICH PROJECT
8	5	6	29		ALWAYS BE MY BARY (SONY)	MARIAN CARI
9	8	9	18		REACH (SONY)	GLORIA ESTEFAN
10	10	8	1		ONE BY ONE (SONY)	CHER
11	12	13	11		YOUR LOVE AMAZES ME (SONY)	MICHAEL ENGLISH
12	16	23	3		WHY DOES IT HURT SO BAD (SONY)	WHITNEY HOUSTON
13	11	11	36		DON'T CHY (SONY)	SEAL
14	13	12	53		FLIGHT FOR GOOD (SONY)	THAT TAT
15	14	14	14		LET IT FLOW (SONY)	TOMI BRAXTON
16	15	15	43		BLESSED (SONY)	ELTON JOHN
17	18	20	1		SOMEDAY (SONY)	ALL-4-ONE
18	17	17	64		AS I LAY ME DOWN (SONY)	SOPHIE HAWKINS
19	21	25	7		***AIRPOWER*** JEALOUSY (SONY)	NATALIE MERCHANT
20	19	19	25		SO FAR AWAY (SONY)	ROD STOWART
21	28	—	2		I LOVE YOU ALWAYS FOREVER (SONY)	DONNA LEWIS
22	20	18	22		COUNT ON ME (SONY)	WHITNEY HOUSTON & CLIVE WANKS
23	22	18	10		POUR YOUR DOWN (SONY)	GIRL BLOSSOMS
24	22	16	20		DON'T WANNA LOSE YOU (SONY)	LIONEL RICHIE
25	24	—	2		ONE CLEAR VOICE (SONY)	PETER CETERA
26	26	26	26		***No. 1*** GIVE ME ONE REASON (SONY)	TRACY CHAPMAN
27	2	2	8		CHANGE THE WORLD (SONY)	ERIC CLAPTON
28	4	4	12		YOU LEARN (SONY)	ALANIS MORISSETTE
29	4	3	26		BECAUSE YOU LOVED ME (SONY)	CELINE DION
30	5	5	30		FOLLOW YOU DOWN (SONY)	GIRL BLOSSOMS
31	6	6	30		INSENSITIVE (SONY)	JANN ARDEN
32	11	7	7		I LOVE YOU ALWAYS FOREVER (SONY)	DONNA LEWIS
33	8	10	11		JEALOUSY (SONY)	NATALIE MERCHANT
34	8	9	34		WINNER (SONY)	NATALIE MERCHANT
35	12	12	11		WHO WILL SAVE YOUR SOUL (SONY)	JEWEL
36	11	7	28		NODODY KNOWS (SONY)	THE TONIC RICH PROJECT
37	18	7	39		IRONIC (SONY)	ALANIS MORISSETTE
38	13	11	22		ALWAYS BE MY BARY (SONY)	MARIAN CARI
39	14	14	44		FLIGHT FOR GOOD (SONY)	GIRL BLOSSOMS
40	15	15	62		RUN AROUND (SONY)	BLESSED
41	16	16	26		TOUCH TO FREE (SONY)	ROD STOWART
42	17	18	52		BOLD TO RISE (SONY)	DEL AMANTO
43	17	14	17		OLD MAN & WE (TAKEN IT TO HEAVEN) (SONY)	POET & THE BLOWFISH
44	18	20	27		EVERYTHING LIES APART (SONY)	DOGS EYE VIEW
45	19	20	27		THE WORLD I KNOW (SONY)	COLLECTIVE SOUL
46	21	25	7		***AIRPOWER*** TUCKER'S TOWN (SONY)	POET & THE BLOWFISH
47	24	27	3		***AIRPOWER*** COUNTING BLUE CARS (SONY)	OSHWILA
48	25	28	5		FOREVER (SONY)	MARIAN CARI
49	27	26	19		MACARENA (BAZOO BOYS MIX) (SONY)	LOS DEL RIO
50	25	23	12		CHILDREN (SONY)	ROBERT MILES

## Radio

## PROGRAMMING

## CLASSICAL RADIO, RETAIL'S FORKING MUSICAL PATHS

(Continued from preceding page)

Albans receiving frequent rotation at Classic FM include Deutsche Grammophon's compilations of symphonic slow movements conducted by Herbert von Karajan and "In Gahrn's Garden," trumpeter Wynton Marsalis' disc of Baroque dances for Sony Classical, as well as such crossover material as cellist Otha Harns' survey of Beatles tunes for RCA, "Imagine," and pop crossoverer Chaka Khan's collection of Olympic themes for Sony, "Summer The Heroes." SW Network is a Sony company, but Rudel says the parent's recordings aren't necessarily given special consideration.

Mario Mazza, PD of WCRB Boston and GM of WFCC Cape Cod, Mass., agrees with Rudel's ideas about programming while taking a more drastic approach. His stations play only the greatest hits, whittling down a thousand years of Western art music to a library of fewer than a thousand. He bases his playlists strictly on focus-group research on which pieces or styles are the most popular. "It's not Mario in all his omniscient power deciding what should be played," Mazza says. "We ask listeners."

WCRB and WFCC play no vocal or contemporary music, Mazza feels that the great majority of buyers represented in the Top Classical Albums chart doesn't add up to a radio audience. "I can't program a station based on people who aren't there," he says. "The numbers just aren't there." (Disregarding such commercial bears as the 3 Temors or unlikely platinum phenoms like Cher, the typical best-selling classical CD—such as Bartoli's "If You Love Me" or Pärt's "De Teum"—moves about 50,000 units.)

Mazza's concern over chart weak numbers is echoed by the president of the Classical Music Association of America (CMAA), Tom Bartunek, who is also VP of programming and operations of classical WQXR New York. "A hit classical recording is going to sell far fewer copies than we have people listening to any given week," Bartunek says. "WQXR's weekly measured listenership is more than 1 million." "I play favorite pieces and do it without apology, because everything we know about our audience tells us that is what the vast majority of it wants. The good news is that there are so many favorite pieces—thousands of them. And that means we can cater."

While de'finitely conservative, WQXR has a larger playlist than WCRB's and occasionally programs a song or aria by Bartoli or Terfili or a few live tracks, such as an arrangement of Barber's Adagio. And, like many commercial outlets around the country, WQXR airs New York Metropolitan Opera and Chicago Lyric Opera performances on weekends in Sunday and a full recorded opera every Sunday night and on Saturdays with no Met or Lyric livecasts. As far as 20th-century music, WQXR sticks mainly to popular works by George Gershwin, Aaron Copland, and Leonard Bernstein. But such a conservative programming statement as Roy Harris' Symphony No. 8 is reserved for after 8 p.m. To try to keep its playlist fresh, the station does a lot of new recordings of the tried and true.

"Most of all, we want to play music that people will enjoy without having to check out Bartunek's notes," Unlike playing a CD at home, radio listeners don't have

the luxury of being able to skip tracks.

Rudel and Mazza aired their views on programming at a panel moderated by Bartunek at a May CMAA conference in New York. In addition, Wanda Persons, Deutsche Grammophon's director of product management and promotion, voiced the frustration of many classical label execs when she lamented the "bland," risk-free programming ascending to the top of the charts. "We're not going to only showcase individual artists and performances but to actually discover active listening (keeping Score, Billboard, May 18).

According to Sarah Folger, director of promotion and publicity for Harmonia Mundi, a leader in specialty repertoire and the barno of Anonymous 4, certain commercial stations take pride in creative programming and do a good job of working with their communities, citing KDFC San Francisco and KINO Los Angeles as examples. But, she says, "with a lot of other stations, it's absurd. You think 'why do they even need to be serviced by record compa-

**"We have a Catch-22 in commercial radio. We're so concerned with losing a listener even for a minute that it breeds a real conservatism."**

**Tyler Phelps, KDFC San Francisco**

nies if they're only playing the same 600 pieces over and over."

On many commercial stations, new music and material that smudges the genre, such as the mix and chant on "Officium," are limited strictly to specialty programs—and that's on the holder commercial outlets. Such music receives the bulk of its airplay on public and college radio, which Folger and many others agree are more vital, meaningful sources for reaching the audience of classical music than commercial radio.

"Most of the music directors I know in commercial radio have a real view of this music and want to do the right thing," says Almaguiz. VP of marketing for Angelus Classics. "I just think they've become convinced their audiences want music as wallpaper."

"Of course, what commercial radio works with well has helped us a lot of records, like with [Mistral] Rostropovich's Bach solo suites and Itzhak Perlman's Klezmer album," Gaudreau continues. "But I hear programs managers say over and over that music doesn't research well, and I don't know what that means. Maria Collins is our No. 1 seller of all time. And our Roberto Alagna and Angela Georgiou album is only getting specialty show play, even though many of our listeners say that they have the potential to touch the most people. Obviously, people want to hear it, because they're buying it in drives. (Alagna & Georgiou's "Te Deum" is No. 10 on Top Classical Albums.)"

Gaudreau says any blame for the museum-like attitude toward repertoire is more from the expense of temporary works should be shared by radio and record companies. "I don't think anyone records enough new music," she says. "It's like we've all decided that this is a dead art in a way

But I think there's room for variety and imagination—not just surveys and the same old same old."

Gaudreau and Folger think commercial classical radio has gotten worse as it has adapted some of the programming methods of pop radio. "But Rudel disagrees, saying that the answer to drawing younger listeners to classical music isn't by signing more closely with pop, but by adopting more aspects of pop broadcasting. In fact, Classic FM presents itself as a classic rock station, with younger DJs (often with rock radio backgrounds), intensive dayparting, and little talk. The network even compresses the music's dynamic range to sound more pop. "We are AOR, except the music isn't the Moody Blues—it's Mozart," he says.

Jill Allison, PD of WGSB Washington, D.C., concurs with the idea of attracting younger listeners by concentrating on presentation and marketing rather than music. "We provide a bit of accompaniment for people, a musical companion—without lectures," he says. "We're in the tradition of classical radio hosts expanding professionally on the music. He adds that his station conducts regular direct-mail promotions, like the \$50 cash prize for a listener in an attempt to attract converts.

One of the country's most successful commercial classical outlets, WGSB's "Classical Connection" hostess Allison says, using—like Rudel, Mazza, and Bartunek—a euphemism to avoid characterizing what his station plans as "lectures." "We're not going to do vocal music altogether and limit its contemporary material to a few pieces by the mystic minimalist train of Gorecki, Art and John Towner."

**ART MEETS COMMERCIAL**  
While adhering to most of the aforementioned conventions, two other successful classical stations, KING-FM Seattle and WTTM Miami, have introduced forward-thinking features in an effort to decrease their programming and budget. "We're not going to do vocal music altogether and limit its contemporary material to a few pieces by the mystic minimalist train of Gorecki, Art and John Towner."

Peter Newman, GM/CD of KING, recognizes the value of connecting to local music making. The station takes on the programs of the Seattle Opera and Seattle Symphony with the idea that reciprocal support contributes to the arena climate for classical music. The Seattle Symphony's production of Gerard Scherzer's recital for Delos, and KING pays particular attention to those albums. "Having a successful symphony orchestra in town doesn't make you," Newman says. "But not having one can definitely hurt."

One feature at KING follows a record business trend, and that is the station's prizing of live recordings. "We broadcast a full opera every week, and more than a quarter of them are historic performances," Newman says. "The idea is that the more interest in vintage recordings has been fueled by the release of work by legendary conductors, such as Arturo Toscanini and Claudio Abbado."

Another special program on KING takes its cue from Hollywood. "Soundtrack Cinema," a weekly two-hour show devoted to music from movies, is a staple and crossover-minded, playing up the fact that many people enter the orchestral world through movie scores. "Often, people's first exposure to sym-

(Continued on page 27)



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No. 11 on Modern Rock Tracks this week, "All I Know" is the first single from the Screaming Trees' third EP album, "Dart," provides one of the eclecticst examples of the Seattle band's distinctive brand of psychedelic hard rock. According to bassist Van Conner, the cover, midlayered "All I Know" is a product of the band's increasing studio discipline.

"We take making records far more seriously than we did on our SST," he says. "We put a lot more thought into it because it's our lives now. Before, it was just a cool thing to do."

Initially drawn together by their mutual appreciation for obscure rock records, Screaming Trees—Conner, bassist, guitarist Gary Lee Conner, singer Mark Linanga, and drummer Bar-

rett Martin, a relatively recent addition—are still as much fans of music as they are purveyors of it. "Music gets me through mentally—especially on the road," Van Conner says. "You can get lost in records. It may sound cheesy, but that's why it's



"Music gets me through, especially on the road. You can get lost in records."  
—Van Conner of Screaming Trees

stuck sticking it out as a band: If your music can help just one person through their situation or reflect on their state of mind, I know that, for me,

listening to the new Rage Against The Machine album has been like therapy.

The best part of Screaming Trees' current slot on the Lollapalooza tour, according to Conner, is the bonding between bands. "Seeing the Ramones play every day and getting to hang out with them has been a great experience, probably the coolest one of the tour," he says. "Except for drinking Souda under the table every night, of course."

But having gigs of people getting into Screaming Trees' music rank, too. "Seeing thousands of kids going ape shit for you when you're second on the bill is great," Conner says. "You would think they couldn't start that early and late, but they go off all day long. I don't know what they're smoking, but I sure would like some."

## Billboard® FOR WEEK ENDING AUGUST 10, 1996

# Mainstream Rock Tracks™

WEEK	NEW	LAST WEEK	WEEKS ON CHART	TRACK TITLE	ARTIST
1	2	1	14	***No. 1*** TRIPPOON (KID ROCK/HOLE) (Duchini)	STONE TEMPLE PILLS
2	3	2	11	UNTIL IT SLEEPS	THE BLACK CROWES
3	4	5	9	GOOD FRIDAY	THE SMASHING PUMPKINS
4	8	8	9	BURDEN IN MY HAND	DESMILLA
5	6	5	9	TONIGHT TONIGHT	THE SMASHING PUMPKINS
6	5	3	23	COUNTING BLUE CARS	DESMILLA
7	9	26	3	WALLS	TOM PETTY & THE HEARTBREAKERS
8	10	10	10	***AIRPOWER*** WHO YOU ARE	PEARL JAM
9	7	7	11	LONG WAY DOWN	THE BLACK CROWES
10	11	10	13	VANISHING CREAM	THE RUNNER
11	14	20	5	DEPEN UP YOUR EYES	TOYAC
12	6	15	15	PRETTY NOISE	THE SMASHING PUMPKINS
13	12	13	8	THE WALKING HEARTACHE	THE WALLS OF JENNY
14	11	12	12	WALK ECSTATIC (TO SELL ANGELINA)	SPONGE
15	15	19	6	***AIRPOWER*** ALL I KNOW	SCREAMING TREES
16	13	18	10	SKIN & BONES	THE WIZITS
17	18	20	7	OVER NEW GROUND	ALICE IN CHAINS
18	21	24	4	AIN'T MY BITCH	ART L & CA
19	20	22	7	PEPPER	BUTTHOLE SURFERS
20	15	16	14	AGAIN	ALICE IN CHAINS
21	25	29	4	BUT ANYWAY	COLLECTIVE SOUL
22	19	30	21	WHERE THE RIVER FLOWS	THE WIZITS
23	23	35	25	MACHINHEAD	THE WIZITS
24	17	11	15	HUMANS BEING	WENDY AND WENDY
25	24	37	17	ABERDEEN	KENNY WATTS
26	18	14	14	BANDITOS	THE REFRESHMENTS
27	27	28	4	SHAME	STABBING WESTWARD
28	31	37	5	LACK OF WATER	THE WHY STONE
29	38	31	5	BEHIND HEAVEN AND HELL	THE WHY STONE
30	25	33	4	TUCKER'S TOWN	HOOIE & THE BLONDY
31	36	35	4	WIRE	THE NOKOS
32	34	32	4	SO MUCH TO SAY	DAVE MATTHEWS BAND
33	32	32	4	STANDING UNDER A BROKEN...	PRIMITIVE RADIO GOS
34	36	36	2	DINE MORE ASTRONAUT	MORTIMER LATH
35	27	17	12	LEAVE ME ALONE	JERRY CANTRELL
36	25	21	14	FLOOD	DAVE MATTHEWS BAND
37	35	38	3	BIG TIME	NEIL YOUNG WITH CRAZY HORSE
38	NEW	1	1	KING OF NEW ORLEANS	BETTER THAN EZRA
39	NEW	1	1	BIG CHAIR	REACHARDINO
40	NEW	1	1	MY MY	SEVEN MARY THREE

## Billboard® FOR WEEK ENDING AUGUST 10, 1996

# Modern Rock Tracks™

WEEK	NEW	LAST WEEK	WEEKS ON CHART	TRACK TITLE	ARTIST
1	1	1	10	***No. 1*** STANDING UNDER A BROKEN...	PRIMITIVE RADIO GOS
2	2	2	13	PEPPER	BUTTHOLE SURFERS
3	3	3	9	STUPID GIRL	GARBAGE
4	4	4	3	TRIPPOON (KID ROCK/HOLE) (Duchini)	STONE TEMPLE PILLS
5	5	5	7	WHERE IT'S AT	BECK
6	6	6	11	TONIGHT TONIGHT	THE SMASHING PUMPKINS
7	7	7	18	SPIDERWEBS	NO DOUBT
8	NEW	1	1	***AIRPOWER*** WHO YOU ARE	PEARL JAM
9	14	17	7	BURDEN IN MY HAND	DESMILLA
10	8	12	6	FREE TO DANCE	THE CRANBERRIES
11	9	11	7	ALL I KNOW	SCREAMING TREES
12	10	10	8	DON'T LOOK BACK IN ANGER	ORIS
13	11	13	6	POPULAR	NADA SURF
14	13	5	19	COUNTING BLUE CARS	DESMILLA
15	15	15	6	DOWN	311
16	12	8	12	TAMMAM BOON	PORNO FOR PYROS
17	15	15	8	WALK ECSTATIC (TO SELL ANGELINA)	SPONGE
18	18	25	8	BACKED OUT	SUPERBAG
19	20	26	4	SO MUCH TO SAY	DAVE MATTHEWS BAND
20	34	34	2	KING OF NEW ORLEANS	BETTER THAN EZRA
21	20	16	11	WHO WILL SAVE YOUR SOUL	JEWEL
22	31	35	4	BUT ANYWAY	COLLECTIVE SOUL
23	30	31	5	ANGRY JOHNNY	BUENA VISTA
24	33	40	4	READY TO GO	REPUBLICA
25	27	27	12	INSIDE	PARIA ROTHBERG
26	29	29	7	LONG WAY DOWN	GODD GOLL
27	26	26	25	MACHINHEAD	THE WIZITS
28	22	22	15	BANDITOS	THE REFRESHMENTS
29	27	27	14	MINT CAR	THE CURE
30	23	23	14	YOU LEARN	ALANIS MORISSE
31	28	28	16	HEIRE IN YOUR BEDROOM	GOLDENFINGER
32	29	29	14	WALKING CONTRADICTION	GREEN DAY
33	27	27	14	BIG CHAIR	REACHARDINO
34	35	37	3	GOLD DUST WOMAN	HOLE
35	28	28	19	MY OTHER MOTHER	TRACY BONHAM
36	32	30	6	OPEN THE DOOR	MAGNAPOP
37	36	36	2	SHAME	STABBING WESTWARD
38	40	40	2	6TH AVENUE HEARTACHE	THE WALLFLOWS
39	40	40	2	GUILTY	GRAVITY ALLES

**HITS!**  
**MODERN ROCK**  
**100**  
**WEEKS ON CHART**

- Week of July 21, 1996
- 1 You're Mad! / Mr. High / Tim Brecken
  - 2 Death Row / Rock
  - 3 The Only Thing That Looks Good On Me Is You / Boyz n the Hood
  - 4 Change The World / Eric Clapton
  - 5 Thrive From Misson / Impassible
  - 6 Afterglow / Lenny Kravitz
  - 7 Back In The World / Tim Campbell
  - 8 Fall In Love Again / Ray Rayson
  - 9 All About / Lenny Kravitz
  - 10 In Paradise / Janet Kay
  - 11 Reach / Dena Dena
  - 12 Loveston / Pigeon / Mr. Small / Hologram
  - 13 Jammin' / UK
  - 14 Tearing The Easy Way Out / The Transcendents
  - 15 Deepen And Beyond / Anna McElroy
  - 16 Performer Of Excellence / David Wright
  - 17 For The Love Of / Jordan Hill
  - 18 Do You Know Where Your Coming From / M-Force
  - 19 Macaroni (Myself) / Bob Marley
  - 20 Love / Lenny Kravitz
  - 21 Fastlane / George Michael
  - 22 I Wanna Live / George Michael
  - 23 You're The One / BBN
  - 24 Chosen / Robert Miles
  - 25 You / Carole Ann
  - 26 You / Carole Ann
  - 27 North Shore / Lenny Kravitz
  - 28 Break Out / Lenny Kravitz
  - 29 I Wanna Live / George Michael
  - 30 I Wanna Live / George Michael
  - 31 I Wanna Live / George Michael
  - 32 I Wanna Live / George Michael
  - 33 I Wanna Live / George Michael
  - 34 I Wanna Live / George Michael
  - 35 I Wanna Live / George Michael
  - 36 I Wanna Live / George Michael
  - 37 I Wanna Live / George Michael
  - 38 I Wanna Live / George Michael
  - 39 I Wanna Live / George Michael
  - 40 I Wanna Live / George Michael

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- Live Artist Showcases
- Billboard/Airplay Monitor Radio Awards
- Dinner sponsored by Elektra & Epic Records
- Networking opportunities - cocktail parties & dinners

## Hotel Reservations

For reservations, please call (212) 581-1000 or toll free at (800) 223-6550 and state that you're with the Billboard/Airplay Monitor Radio Seminar.  
New York Sheraton, 811 Seventh Avenue at 52nd Street  
Room Rate: \$179.00 single or double  
\$375.00 one bedroom suite

Please note: The hotel will sell out quickly, make reservations far in advance

## Discount Airline Information

Garber Travel has been designated as the official travel agent and United Airlines as the official carrier for the Billboard/Airplay Monitor Radio Seminar. You are eligible to receive special fares and discounted tickets for travel to New York, from August 29 - September 18, 1996. To qualify for these reduced rates, reservations must be booked directly through Garber Travel at (800) 527-1335. Please identify yourself as a Billboard/Airplay Monitor Radio Seminar attendee to receive discount.

## Registration Bags

Take this opportunity to be included in the Radio Seminar Registration Bag, presented to all registered attendees, or if you choose, just to radio attendees. To reserve your place, call (212) 536-5002 and leave a message requesting registration bag forms.

## Contact Information

Maureen Ryan, Special Events Manager  
(212) 536-5002 ph • (212) 536-5055 fax

## Registration Forms

This form may be duplicated. Please type or print clearly. Make all payments to Billboard Magazine.

### REGISTRATION HOURS:

Thursday, September 5      Friday, September 6  
Noon - 4:00 pm      9:00am - 4:00pm

### REGISTRATION FEES:

(Please check appropriate payment)

**RADIO      NON-RADIO**

☐ \$199.00    ☐ \$449.00 - Pre-Registration  
- Form and payment must be postmarked by August 15

☐ \$249.00    ☐ \$499.00 - Full Registration  
- After August 15 and walk-up

### TO REGISTER:

Mail this form with payment to:  
Maureen P. Ryan, Billboard Magazine 1515 Broadway, 14th Floor, New York, NY 10036  
OR FAX to (212) 536-5055

FIRST NAME \_\_\_\_\_ LAST NAME \_\_\_\_\_  
COMPANY \_\_\_\_\_ TITLE \_\_\_\_\_  
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I'M PAYING BY: ☐ CHECK ☐ MONEY ORDER ☐ VISA/MC ☐ AMEX  
CREDIT CARD # \_\_\_\_\_ EXP. DATE \_\_\_\_\_  
CARDHOLDER'S NAME \_\_\_\_\_  
CARDHOLDER'S ADDRESS \_\_\_\_\_  
CARDHOLDER'S PHONE \_\_\_\_\_  
CARDHOLDER'S SIGNATURE \_\_\_\_\_

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Proper identification must be submitted for radio rates i.e. business card. A photo ID will need to be presented upon pick-up of badge at registration.

Cancellation Policy All cancellations must be submitted in writing. A full refund less a \$75.00 administrative fee will be issued after the conference, if notification is received on or before July 30th. Cancellations received between July 30th and August 15th will be subject to a \$150.00 cancellation fee. No refund will be issued for cancellations received after August 15th 1996. No change within the company are permitted if received in writing by August 30th.





## Van Gogh's Daughter Boards 'Love Boat' Love, Exciting And New, Theme Of Debut Video

BY DOUGLAS REECE

LOS ANGELES—Hollywood Records' Van Gogh's Daughter has set a course for adventure with its newest clip, "Through The Eyes Of Julie," the first single from the act's debut album, "Shore."

The video, which is directed by Morgan Lawley, resurrects characters from the popular 1977-86 television series "The Love Boat" to create a surreal setting that is far from the clean-cut cruise experience many viewers might expect. The video follows Lauren Tewes (aka cruise director Julie McCoy) as she interacts with frightening guests who would never have been allowed aboard the Love Boat during its network TV voyage.

As if she were still stuck in the picture-perfect world churned out weekly in the TV show, Tewes' character views even the most evil-looking guests through her own idealistic, imagined viewpoint.

For example, the cruise director witnesses a punk rock couple scuffling, but the perception of the incident "through the eyes of Julie" is that the punks are affectionate and straight-laced characters.

One of the clip's more graphic scenes involves Tewes' misjudged perception of a goat's head as meatloaf on a silver platter. The scene was deemed too explicit for the final edit of the clip. "Through the setting is in the '60s, we have Lauren acting completely in that '70s, 'Stepford Wives' plastic happiness," says Lawley. "My original idea was to show an incredible contrast between these freshly surreal people on one side and these very shiny actors in the scenes from the past on the other side."

"Though when you put them together," she adds, "one influences the other for the better, and I think Tewes made it as to show an incredible little lifestyle."

Still, Jane Woodman, vocalist/guitarist for the act, says that it took a while for members to agree on the story line, given that the song's lyrics actually revolve around a friend's lat-



Pictured at the video shoot for "Through The Eyes Of Julie," from left, are Van Gogh's Daughter members Jane Woodman and Rachel Thiele, actor Ted Lange, director Morgan Lawley, band members Paige Webster and Joanna Hengauer, and executive producer from Automatic Victorio Stange.

tle with heroin addiction.

"We were sort of taken aback," says Woodman. "It took [Hollywood] a while to convince us that it was the right treatment. We're not a campy band at all, but we warned to the idea because we knew it would work great visually."

"It was done purely for entertainment," she adds. "We're not trying to make a huge statement."

Convincing Tewes, as well as Ted Lange (who played Isaac Washington on the series), Bernice Kopell (Adam Bricker), and Jill Whelan (Vicki Stufkin), to participate was less difficult. None of these actors' careers have soared since the show was cancelled in 1986. However, as reported by Billboard sister publication The Hollywood Reporter, a "Love Boat" feature film is being released by Disney may include cameo by former cast members.

"Oddly enough, I think [the original cast members] were really into it," says Lawley. "Had it been seven or eight years ago, I don't think they would have been as enthusiastic, but now it's just an easy way to become hip by association."

The shoot took place aboard the Queen Mary, a ship that has been docked in Long Beach, Calif., since 1967. The ship now serves as a hotel/restaurant/tourist attraction.

"We didn't have a problem with tourists, because we weren't interested in using the areas with vintage woods and authentic architecture,"

says Lawley. "We wanted the tackier, refurbished side of the boat, to match the storyboards."

Peter Shae, national director of video/regional promotion at Hollywood, says that the label was so impressed with the video that it is placing a special emphasis on the clip as a means to break the act. The label has hired New York-based indie video production company MVP to help plug the band's hometown of San Francisco.

As a result of the clip, the band has appeared live on several San Francisco-area video programs, including "Music Video 8," "Hard Rock TV," and "Subculture."

"I've wanted to have the video lead the story on Van Gogh's Daughter," says Shae. "We ended up serving local and regional outlets before we even went to radio."

Regional outlets received the clip June 7. MTV debuted "Through The Eyes Of Julie" on "120 Minutes" July 21.

## PRODUCTION NOTES

### LOS ANGELES

Def Leppard's "Work It Out" was directed by Nigel Dick and produced by Catherine Finklenstaedt for Spunk! Pictures.

Marcus Niguel directed No Doubt's "Spider Web"; Patrick Inhofer was the special-effects editor for Tape House Digital.

Spots for the new Tommy Keene's "Turning On Blue" was directed by Grady Coyle for Bonfire Films; it was produced by Shirley Myers.

### NEW YORK

Tamara Jenkins is the eye behind Syd Straw's video "Love And The Lack Of It"; Kevin McLeod of Wood Art Intl. produced.

Jodeci's "Get On UP" video was directed by Marcus Niguel for Partolito/Black Dog Films. The clip was produced by Vincent Ostery; Linda Ross was executive producer.

Jeff Kennedy directed the video "Skaten Is High" by De La Soul for Tommy Boy Music; Donnie Orlando produced.

### NASHVILLE

Picture Video director Michael Salomon is the eye behind Lori White's video "Wild At Heart." Tom Forrest produced, and Larry Boothby was director of photography.

Jeff Foxworthy's "Redneck Games" was directed by Cink Sams for Studio Productions; Clarke Gallivan produced.

### OTHER CITIES

Nigel Dick directed Celtic Dime's "Falling Into Fire" for Spunk! Pictures. The video, shot in New France, was produced by Mark Fetterman; Catherine Finklenstaedt was executive producer.

## Rosenthal New MTV Prez/COO; BET Cuts Clips, Adds Programs

MTV NABS NEW PREZ: Mark Rosenthal has been named president/COO of MTV Networks. Rosenthal, who was formerly executive VP for affiliate sales and marketing, will be responsible for managing the overall business operations of MTV Networks on a day-to-day basis under chairman/CEO Tom Freston. In the newly created position, Rosenthal will also oversee the finance, business, and legal affairs of MTV Networks' information services and human resources departments.

FEWER R&B CLIPS: BET ON IT: Black Entertainment Television (BET) is making some significant changes to its fall programming lineup. Look for fewer clips and more top-oriented programming in the new season.

As reported last week, the long-running clip show "Live Wire" will not return in the fall. Another video program, "Rap City," is scheduled to undergo a significant format change later this year. The straightforward rap video show is being restructured to include "edutainment" segments that report on the news and happenings in the hip-hop community.

A new music program, "UnReal," will make its debut on BET in the fall. The show, which will air weeknights at 10-11 p.m. EST, will mix recent videos with "rap sessions" about current issues. "UnReal" will be hosted by Brett Walker and Lesley Ann.

BET will also debut "Live Wire," a new program that will present candid and sometimes comedic commentary on current events. "Live Wire" is scheduled to air weeknights at 11:30-1 p.m. EST.

To kick off the new fall schedule, BET has a new imaging campaign. Spots for the new programs, which are targeted at viewers aged 18-34, will be tagged with the slogan "BET... We Got It." In addition, the clip show "Rap City" will be identified with the slogan "Rap City: Unifying A Hip-Hop Nation," beginning this fall.

STING TV: A new 24-hour broadcast channel that plays nothing but Sting has quietly made its debut in Atlanta on a limited basis. Although it is hard to believe, this is not a joke. Viewers of the direct-satellite broadcast service DirectTV have been treated to a nonstop blitz of full-length concert, music video, and interviews with the former Police band since the channel debuted July 1. DirectTV is offering the channel as a free, extra program, since the service is the official sponsor of

Sting's current tour. Sting albums and merchandise are being sold on the channel, which is (thankfully) not permanent.

MTV DEBUTS TV: MTV's spinoff channel M2 debuted Aug. 1 at 12:01 a.m. The first music video played on the "where it's at" channel was Beck's "Where It's At." The debut hour of MTV's broadcast was simulcast on MTV (Obsessive-compulsive viewers of MTV will note that its first clip was the Beatles' "Video Killed The Radio Star.")

VIED FLAVA: Urban music video programmer "Video Flava" recently made its debut on community-access channel Boston Neighborhood Television. The clip program, which airs Wednesday nights at 11:30 p.m. ET, is hosted by Andre Evans.

The program airs clips in the R&B, rap, hip-hop, and funk genres, and techno genres and is cross-promoted on radio station WRBB Boston.

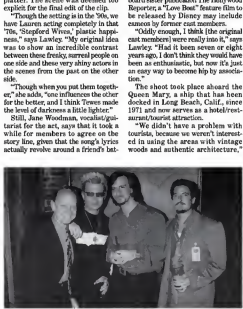
Evans is preparing production of a second show, "Live Zone," which will focus on urban tracks and street news, radio, and video.

REEL NEWS: EMI Records national director of video promotion Diane Valensky expects

Notarius Pictures has signed a deal with EMI and Warner Bros. to produce a new GTE cable system in Clearwater, Fla. ... Film and arts network Bravo is scheduled to Switzerland to tape highlights of the 30th Montreal Jazz Festival. The footage will air throughout the summer.

The Nashville Network plans to return to the road to promote its country dance program "Wildhorse Saloon." The Wildhorse Saloon Dance Contest 1996, which runs Sept. 5-11 in Las Vegas, will seek out the best amateur country dancers across the U.S. through a series of mail-in contests. The Gay/Lesbian Music Awards are scheduled to take place at Luma Park in Los Angeles (Thursday 8)... Paramount Home Video will distribute MTV Home Video titles exclusively in the deal are videos based on "Beavis & Butt-Head," "The Real World," and "MTV Sports."

REMINDER: Labels and regional music programmers should have received their submission forms for the Billboard Music Video Awards by Aug. 15 deadline is fast approaching. If you would like a form faxed or mailed to you immediately, contact Maureen Ryan at 212-538-5002.



On "Tour" Launch Party: Sunshyne TV launched its music performance and interview series "On Tour" with a party at Hollywood's Citi at Opium Den June 28. Underwritten by AT&T, the show debuted July 6 on several public TV stations nationwide. Pictured, from left, are Sunshyne TV producer John Diaz, Billy Idol, Sunshyne interactive production CEO Timothy Nye, and Sunshyne TV talent executive Rob Tenkin.



Billboard

# MUSICvideo

18th annual  
Conference & Awards

November 7 - 9, 1996

Crowne Plaza Parc Fifty Five Hotel  
San Francisco

## Special Highlights

- Keynote Address by MTV president, Judy McGrath
- Cocktails Reception with networking opportunities
- Cutting edge panel topics
- "Meet The Artists Suites" -- your chance to tape a session with some of today's hottest acts!
- Multimedia Expo -- view latest products and services for new media.
- 17th Annual Music Video Awards

## Hotel Accommodations

Crowne Plaza Parc Fifty Five Hotel

55 Cyril Magnin

San Francisco, Ca. 94102

\$149.00 single or double occupancy

For reservations, please call toll free 1-800-650-7272.

Reservations must be made by October 7th. Reservation requests received after this date will be handled on a space available basis, at the group rate.

Please note that you're with the Billboard Music Video Conference.

## Registration Fees

\$360.00 Early Bird Registration

payment must be received by September 1st

\$399.00 Pre-Registration

payment must be received by October 15th

\$455.00 Full Registration

after October 15th and walk-up

## Contact Information

Mauveen P. Ryan, Special Events Manager

(212) 536-5002 ph. • (212) 536-5055 fax

## To Register

cut out this form and mail to: Billboard Music Video Conference, attn: Mauveen Ryan, 1515 Broadway, 14th Floor, New York, NY 10036 or fax to (212) 536-5055. This form may be duplicated. Please type or print clearly. Make all payments payable to Billboard Magazine.

First Name:	Last Name:		
Company:	Title:		
Address:	City:	State:	Zip:
Phone:	Fax:		
I'm paying by:	<input type="checkbox"/> Check	<input type="checkbox"/> Money Order	<input type="checkbox"/> Visa/MC <input type="checkbox"/> Amex
Credit Card #:	Expiration Date:		
Cardholder's Name:	Cardholder's Signature:		

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Cancellation Policy: All cancellations must be submitted in writing. A full refund less a \$75.00 administrative fee will be issued after the conference, if notification is received on or before October 1st. Cancellations received between October 1st and October 25th will be subject to a \$150.00 cancellation fee. No refund will be issued for cancellations received after October 25, 1996. Substitutions for registrants within the same company are permitted if requested in writing by October 31st.

San Francisco







## (Continued from page 11)

Allison says she is eager to get on the

Other new personnel in Los Angeles include Grace Newman, director of

- Expanding marketing outside traditional channels (co-promotion with

to a midprice label series being launched this fall in association with

"Highlow" ships to Europe Aug. 23, and the label is working on putting the band on a tour of colleges in the U.K. and throughout Europe in September. "Popular" will be serviced to European radio stations in early August and to U.K. radio in September.



**FINING CHARTS**  
(Continued from page 4)

Other new personnel in Los Angeles include Grace Newman, director of

- Expanding marketing outside traditional channels (co-promotion with

to a midprice label series being launched this fall in association with

## (Continued from page 11)

Elektra Records is trying to build as thorough and solid a base for the band as possible through touring. The band, which is booked by Nat Farnham at Artists & Audience and managed by Warren Entner, is in the midst of a co-headlining tour with Superdrag.

Elektra, "but they were on the road doing club dates on the East Coast in May and June up through the release





FOR WEEK ENDING AUGUST 10, 1996

## Hot 100 Airplay

Compiled from a national sample of 2,000+ stations by Broadcast Data Systems' Radio Track service. 264 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

LAST WEEK THIS WEEK WEEKS ON CHART	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	LAST WEEK THIS WEEK WEEKS ON CHART	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
	<b>** NO. 1 **</b>		
1	14 <b>YOU LEARN</b> THE NOTORIOUS B.I.G. (A&M)	38	28 <b>SETTIN' UP IN MY ROOM</b> THE NOTORIOUS B.I.G. (A&M)
2	2 <b>GIVE ME ONE REASON</b> THE NOTORIOUS B.I.G. (A&M)	38	13 <b>TOPPIN' ON GUAVA IN PAPER HORN</b> THE NOTORIOUS B.I.G. (A&M)
3	5 <b>I LOVE YOU AND I MISS YOU</b> OMINUS (J&R)	46	5 <b>WHERE DO YOU GO</b> THE NOTORIOUS B.I.G. (A&M)
4	3 <b>BECAUSE YOU LOVED ME</b> CELINE DION (G&P)	42	8 <b>HOW MUCH DO YOU LOVE ME</b> THE NOTORIOUS B.I.G. (A&M)
5	9 <b>CHANGE THE WORLD</b> THE NOTORIOUS B.I.G. (A&M)	42	3 <b>LOUNGIN'</b> THE NOTORIOUS B.I.G. (A&M)
6	28 <b>WHO WILL SAVE YOUR SOUL</b> THE NOTORIOUS B.I.G. (A&M)	43	4 <b>WHERE IT'S AT</b> THE NOTORIOUS B.I.G. (A&M)
7	28 <b>KILLING ME SMOOTHLY</b> THE NOTORIOUS B.I.G. (A&M)	40	11 <b>KISSIN' YOU</b> THE NOTORIOUS B.I.G. (A&M)
8	17 <b>COUNTING BLUE CARS</b> OMINUS (J&R)	42	11 <b>WOW LOVE YOU SO MUCH</b> THE NOTORIOUS B.I.G. (A&M)
9	14 <b>THE NOTORIOUS BOYS MEET THE NOTORIOUS GIRLS</b> THE NOTORIOUS B.I.G. (A&M)	47	37 <b>OMG (OH MY GOD) I NEED TO HEAVEN</b> THE NOTORIOUS B.I.G. (A&M)
10	22 <b>INSENSITIVE</b> THE NOTORIOUS B.I.G. (A&M)	48	37 <b>CHAMPAGNE SUPERNOVA</b> THE NOTORIOUS B.I.G. (A&M)
11	27 <b>ALWAYS BE MY BABY</b> THE NOTORIOUS B.I.G. (A&M)	48	3 <b>HIT ME OFF</b> THE NOTORIOUS B.I.G. (A&M)
12	12 <b>YOU'RE MAKIN' ME HIGH</b> THE NOTORIOUS B.I.G. (A&M)	46	3 <b>YOU CAN TEASE ME</b> THE NOTORIOUS B.I.G. (A&M)
13	7 <b>NOBODY KNOWS</b> THE NOTORIOUS B.I.G. (A&M)	52	34 <b>DOWN</b> THE NOTORIOUS B.I.G. (A&M)
14	7 <b>FOREVER</b> MARLEY CARLIS (COLUMBIA)	52	4 <b>BEAT ANYWAY</b> THE NOTORIOUS B.I.G. (A&M)
15	12 <b>ROCK</b> THE NOTORIOUS B.I.G. (A&M)	53	5 <b>B-U-D-D-I-S M'Y HAND</b> THE NOTORIOUS B.I.G. (A&M)
16	11 <b>READY2DY</b> THE NOTORIOUS B.I.G. (A&M)	54	48 <b>I DON'T CARE IN ANGER</b> THE NOTORIOUS B.I.G. (A&M)
17	18 <b>SWEET DREAMS</b> THE NOTORIOUS B.I.G. (A&M)	55	54 <b>I CAN'T LET FROM YOU</b> THE NOTORIOUS B.I.G. (A&M)
18	15 <b>THE CROSSROADS</b> THE NOTORIOUS B.I.G. (A&M)	52	3 <b>THIS IS YOUR NIGHT</b> THE NOTORIOUS B.I.G. (A&M)
19	20 <b>THUNDER BOLT</b> THE NOTORIOUS B.I.G. (A&M)	57	5 <b>POULAR</b> THE NOTORIOUS B.I.G. (A&M)
20	24 <b>THUSLE</b> THE NOTORIOUS B.I.G. (A&M)	52	2 <b>NOBODY IN YOUR HAND</b> THE NOTORIOUS B.I.G. (A&M)
21	26 <b>I CAN'T SLEEP BUT I</b> THE NOTORIOUS B.I.G. (A&M)	52	2 <b>ANGELINE IS CRYING HOME</b> THE NOTORIOUS B.I.G. (A&M)
22	29 <b>FOLLOW YOU DOWN</b> THE NOTORIOUS B.I.G. (A&M)	57	17 <b>SEVEN</b> THE NOTORIOUS B.I.G. (A&M)
23	23 <b>C'MON N' RIDE IT (THE TRAIN)</b> THE NOTORIOUS B.I.G. (A&M)	52	12 <b>TAMISHA MOON</b> THE NOTORIOUS B.I.G. (A&M)
24	46 <b>MISSING</b> THE NOTORIOUS B.I.G. (A&M)	60	3 <b>SO MUCH TO DO</b> THE NOTORIOUS B.I.G. (A&M)
25	46 <b>MISSING</b> THE NOTORIOUS B.I.G. (A&M)	62	8 <b>OVER THE</b> THE NOTORIOUS B.I.G. (A&M)
26	18 <b>THE EAST, THE SUN, THE RAIN</b> THE NOTORIOUS B.I.G. (A&M)	63	2 <b>ONLY YOU</b> THE NOTORIOUS B.I.G. (A&M)
27	1 <b>WHO YOU ARE</b> THE NOTORIOUS B.I.G. (A&M)	64	28 <b>FLY</b> THE NOTORIOUS B.I.G. (A&M)
28	8 <b>STUPID GIRL</b> THE NOTORIOUS B.I.G. (A&M)	65	12 <b>ALL ALONE</b> THE NOTORIOUS B.I.G. (A&M)
29	18 <b>CHILDREN</b> THE NOTORIOUS B.I.G. (A&M)	67	28 <b>NACHRECHER</b> THE NOTORIOUS B.I.G. (A&M)
30	12 <b>PEPPY</b> THE NOTORIOUS B.I.G. (A&M)	68	2 <b>BEAT ANYWAY</b> THE NOTORIOUS B.I.G. (A&M)
31	4 <b>THUNDER'S TOWN</b> THE NOTORIOUS B.I.G. (A&M)	68	4 <b>ALL I KNOW</b> THE NOTORIOUS B.I.G. (A&M)
32	1 <b>MY BOY</b> THE NOTORIOUS B.I.G. (A&M)	69	1 <b>BIRD OF NEW ORLEANS</b> THE NOTORIOUS B.I.G. (A&M)
33	4 <b>IF I PULLED THE WORLD</b> THE NOTORIOUS B.I.G. (A&M)	70	3 <b>INSIDE</b> THE NOTORIOUS B.I.G. (A&M)
34	23 <b>EVERYTHING FALLS APART</b> THE NOTORIOUS B.I.G. (A&M)	70	28 <b>YOU'RE THE ONE</b> THE NOTORIOUS B.I.G. (A&M)
35	12 <b>TOMORROW</b> THE NOTORIOUS B.I.G. (A&M)	71	1 <b>WALLY</b> THE NOTORIOUS B.I.G. (A&M)
36	1 <b>FREE TO DECIDE</b> THE NOTORIOUS B.I.G. (A&M)	74	2 <b>JOHN BOY</b> THE NOTORIOUS B.I.G. (A&M)
37	1 <b>SHOWERWINE</b> THE NOTORIOUS B.I.G. (A&M)	74	2 <b>HEAD OVER FEET</b> THE NOTORIOUS B.I.G. (A&M)

## HOT 100 RECURRENT AIRPLAY

1	8	1	NAME DO YOU HATE ME BLACKMAN (BRO)	14	10	7	YOUR LOVING ARM BELIEVE MY ARM (TUBES)
2	2	2	LET ME LINGER LET ME LINGER (BRO)	18	11	2	E. L. (E. L. THOMPSON BROS)
3	2	2	BURN ARSINO BURN ARSINO (DEAR)	18	12	2	DO YOU DO YOU (TUBES)
4	7	2	THE WORLD I KNOW THE WORLD I KNOW (BRO)	17	15	8	ANOTHER NIGHT ANOTHER NIGHT (BRO)
5	4	2	ONLY MINNA BE WITH YOU ONLY MINNA BE WITH YOU (BRO)	17	16	1	SANTA MONICA NAKED THE WORLD ONE SANTA MONICA NAKED THE WORLD ONE (TUBES)
6	5	2	REAL TO GO REAL TO GO (BRO)	25	21	18	FROM FROM (TUBES)
7	6	1	FROM RIDE A ROSE FROM RIDE A ROSE (BRO)	26	28	28	WATERFALLS WATERFALLS (TUBES)
8	1	14	TELL ME TELL ME (BRO)	21	21	21	DECEMBER DECEMBER (TUBES)
8	1	3	CLIMBER BE FREE CLIMBER BE FREE (BRO)	21	25	1	ONE SWEET OVER ONE SWEET OVER (BRO)
8	1	5	1979 1979 (BRO)	23	25	18	YOU BIRTH BE YOU BIRTH BE (BRO)
11	10	18	AS I LAY ME DOWN AS I LAY ME DOWN (BRO)	24	22	23	FANFASY FANFASY (BRO)
32	33	14	TIME TIME (BRO)	26	22	22	BLACK FISH BLACK FISH (BRO)
32	33	14	BREAKFAST AT TITAN'S BREAKFAST AT TITAN'S (BRO)				

Documents are those which have appeared on the list 1950

Recurrents are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

**HOT 100 A-2**

WILEY (Publisher) - 1000 River Street, New York, NY 10020

[illegible]







# 100 SINGLES SPOTLIGHT

by Theda Sandiford-Waller

**RIO GRANDE:** This week, 116,000 units of "Macarena (Bayside Boys Mix)" sold, lengthening **Los Del Rio's** lead on the Hot 100 and effectively distancing the group from its nearest competitor, **Toni Braxton**, by about 1,000 chart points. According to SoundScan, the single has surpassed the magical 1 million mark. In addition, the song reaches the top 10 of Hot 100 Airplay, at No. 9, registering new airplay at 10 stations.

**GETTING VEEDED ALL THE TIME:** "Who You Are," Pearl Jam's first single since 1995's "I Got It," screams into the Hot 100 Airplay chart at No. 27, the group's best debut to date. The band's highest-charting song so far on Hot 100 Airplay is "Better Man," which peaked at No. 13 in February 1995. "Who You Are" is ranked No. 1 at 10 of the 38 monitored stations spinning the Epic single. "Who You Are" is receiving the most airplay (56 detections) at KDKM Des Moines, Iowa, where GMP/D J. Michael McKay says the audience's anticipation of the single was very high. He says the song "bypassed the music director's office entirely and was previewed live on the air." At WDRE Philadelphia, where Pearl Jam received 43 detections, operations manager Jim McGuinn says, "Any time an artist's disc of Pearl Jam releases a single, it's an event." No doubt, retail's expectation for Pearl Jam's fourth album, "No Code," are formidable as well, with 1.6 million units initially ordered for an Aug. 27 in-store date.

**INITIALE:** You might think that after more than 4 million people bought Ariana's "Waiting To Exhale" soundtrack there would be limited interest in a sixth single released from the album. Not so, according to SoundScan; nearly 30,000 units of Whitney Houston's "Why Does It Hurt So Bad" have moved since its release two weeks ago. Although the bulk of the units sold are cassettes, the availability of Quincy Jones's remains of "I Wanna Dance With Somebody (Who Loves Me)" on the extended single-album has certainly helped sales. "Why Does It Hurt So Bad" leaps 51-29 on Hot 100 Singles Sales and 60-38 on the Hot 100. The title also earned this week's Greatest Gainer/Sales Award for its 72% sales improvement.

The original "I Wanna Dance With Somebody (Who Loves Me)" topped the Hot 100 and Hot 100 Singles Sales charts for two weeks and was certified platinum by the Recording Industry Assn. of America (RIAA) in 1987. In 1989, the RIAA awarded the certification requirement for sales of more than 2 million to million units, so technically, by this standards the single would have been double-platinum. Houston's single is ineligible to be considered a double A-sided single (and have airplay points from both sides combined) because "I Wanna Dance..." previously charted.

**WORLD DOMINATION:** Due to a 20% increase in audience impressions, N.A. "If I Ruled The World" wins Greatest Gainer/Airplay honors. The song moves 45-33 on Hot 100 Airplay and 50-38 on the Hot 100. "If I Ruled The World" is ranked No. 1 at four monitored stations: WQXX Providence, R.I.; KPWR Los Angeles; WERG Baltimore, and WQHT New York.

## BUBBLING UNDER: HOT 100 SINGLES

THIS WEEK LAST WEEK NEW	TITLE ARTIST (LABEL/ENGINEERING LABEL)	THIS WEEK LAST WEEK NEW	TITLE ARTIST (LABEL/ENGINEERING LABEL)		
3	4	3	4		
1	JELLYBEAN JELLYBEAN (JIVE)	15	7	1	1
2	1	2	2	2	2
3	3	3	3	3	3
4	4	4	4	4	4
5	5	5	5	5	5
6	6	6	6	6	6
7	7	7	7	7	7
8	8	8	8	8	8
9	9	9	9	9	9
10	10	10	10	10	10
11	11	11	11	11	11
12	12	12	12	12	12
13	13	13	13	13	13
14	14	14	14	14	14
15	15	15	15	15	15
16	16	16	16	16	16
17	17	17	17	17	17
18	18	18	18	18	18
19	19	19	19	19	19
20	20	20	20	20	20
21	21	21	21	21	21
22	22	22	22	22	22
23	23	23	23	23	23
24	24	24	24	24	24
25	25	25	25	25	25
26	26	26	26	26	26
27	27	27	27	27	27
28	28	28	28	28	28
29	29	29	29	29	29
30	30	30	30	30	30
31	31	31	31	31	31
32	32	32	32	32	32
33	33	33	33	33	33
34	34	34	34	34	34
35	35	35	35	35	35
36	36	36	36	36	36
37	37	37	37	37	37
38	38	38	38	38	38
39	39	39	39	39	39
40	40	40	40	40	40
41	41	41	41	41	41
42	42	42	42	42	42
43	43	43	43	43	43
44	44	44	44	44	44
45	45	45	45	45	45
46	46	46	46	46	46
47	47	47	47	47	47
48	48	48	48	48	48
49	49	49	49	49	49
50	50	50	50	50	50

Rolling Stone lists the top 25 albums every week. No. 100

## ROCK FANS TREAT OF LONDON CLASSICAL SET

(Continued from page 11)

rockers well-known for his enthusiastic classical affiliations (having recorded with the Brodsky Quartet and composed pieces for other world-class performers). Among a raft of initial choices, he landed a luncheon by Elizabethan lutenist John Dowland and a choral work by 20th-century British composer Benjamin Britten. His final nod went to "Spem Super Dugnum," a Vi valdi song in a heart-rendering rendition by mezzo-soprano Cecilia Bartoli.

For Beach Boy Brian Wilson, there were only two choices, a piece by Maurice Strakosky, which had been a source of inspiration for him since he was a child; George Gershwin's "Rhapsody in Blue."

"Rhapsody in Blue" is a must for everyone," Wilson says. "It's a beautiful tune and was way ahead of [its] time—it still is in many ways. I listen to it nearly every day."

Other artists' picks on "Exile" from Richards, Mozart's Violin Concerto No. 4, third movement; from McCartney, the Courty Dances from Britten's "The Four Seasons," from McCartney guitarist John Barnes; from Bono, the iargo from Dmitri Shostakovich's String Quartet No. 8; from Stipe, George Barber's Adagio for Strings; and from Sinatra, Claude Debussy's "Clair De Lune."

Also included: from Aerosmith's Steven Tyler, "Ritual Fire Dance" by Maurice de Falla; from De Niro, the movements from Igor Stravinsky's "The Fire of Spring," from Elton John, excerpts from Sir Edward Elgar's "Variations," from McCartney Faithful, Richard Strauss' "Belin Schafengehen," one of his Four Last Songs; and from Yes guitarist Trevor Rabin, an excerpt from Maurice Strakosky's "Pictures At An Exhibition."

The performances on "Exile" come from London's prodigious catalog, and include musicians as Sir Neville Martinson, Charles Dutoit, James Levine, and David Zinman and such ensembles and soloists as the Chicago Symphony Orchestra, the Berlin String Quartet, Itzhak Perlman, and Kiri Te Kanawa. (One non-London selection is Bream's arrangement of Britten's Courty Dances, which McCartney specifically requested. The track was licensed from BMG Classics.)

London isn't marketing "Exile" toward the typical classical consumer but rather more toward the pop buyer, with several features of the campaign having an alternative rock slant. For example, the album will be issued in a limited-edition, double-gatefold with a total of 1,000 units, which is unheard of for classical repertoire. And the label is placing ads in such younger-seeming alternative weeklies as the Village Voice and The Boston Phoenix, with the tag line "Your favorite musicians... Their favorite classical music." Also, the edge album art resembles a rock poster, far more than does any release in the classical racks.

"Exile" will be serviced to major classical radio stations, although it will also go to certain college and pop outlets. Carter Allen, music director for modern rock WBCN Boston, wrote the liner notes for "Exile," and his place talk up the release and give it away via on-air promotions.

"We just want to do our part to let people know that some of their favorite artists did this music and are really hip and vital to it," says WBCN PD Oedipus.

Anthony Bononi, music director/program host at the University of California's KALX Berkeley City, says that young people should realize that classical music isn't necessarily

written by or for a bunch of old men. "Mozart: This was a guy who was much older than a lot of the people buying alternative rock records today, and he felt emotions similar to theirs," Bononi says. "This music rocks, and it



written by or for a bunch of old men. "Mozart: This was a guy who was much older than a lot of the people buying alternative rock records today, and he felt emotions similar to theirs," Bononi says. "This music rocks, and it

album like [Exile] can help wake people up to that fact."

According to classical buyer/market research in areas such as Borders Books & Music and corporate sibling Planet Music are confident enough to say that "Exile" to place the album in its

## PUMPKINS LEAD MTV VIDEO AWARDS NOMS

(Continued from page 4)

Bone Thugs-N-Harmony's "The Crossroads," Foo Fighters' "Big Me," and Morrisette's "Ironic."

Capitol and Virgin, with eight nominations apiece, lead all other labels with the most award nominations. Elektra is up for seven awards, while Maverick and Atlantic nabbed six nods apiece.

The nominees were announced July 13 in New York by best group video nominee Hootie & the Blowfish, MTV president Judy McGrath, and MTV executive VP of programming Andy Schick.

Bush, Metallica, Ozis, and the Smashing Pumpkins are among the acts scheduled to perform at the event, which will be broadcast live from New York's Radio City Music Hall Sept. 4.

Following is a list of nominees for the 1996 Video Music Awards:

Best video of the year: Bone Thugs-N-Harmony, "The Crossroads" (Ruthless/Relativity); Foo Fighters, "Big Me" (Capitol); the Smashing Pumpkins, "Twisted, Twisted" (Virgin); and Alanis Morissette, "Ironic" (Maverick/Sony).

Best male video: Bryan Adams, "The Only Thing That Looks Good on Me Is You" (A&M/Reck); "Where It's At" (AT&T/CBS); "12,34 (Simple)" (New Line/Conway); R. Kelly, "Featuring Ronny Jordan," "Down Low (Nobody Has To Know)" (Jive); and Seal, "Don't Cry" (ZTT/Warner Bros.).

Best female video: Björk, "It's an Introduction" (Elektra); Chaka Khan, "Give Me One Reason" (Arista); Jewel, "Who Will Save Your Soul" (Arista); and Alanis Morissette, "Ironic" (Maverick/Sony).

Best group video: Bone Thugs-N-Har-

"Instant Best-Seller" category, with front-of-store positioning and sale pricing.

"Aging baby boomers can relate to rock stars, but they themselves are searching for an alternative beyond rock," DeQuas says. "And classical compilations like 'Karajan Adagio' and symphonic rock records like 'Symphonic Pink Floyd' are very popular right now."

A portion of the proceeds from "Exile On Classical Street" will go to the NARAS Foundation, which sponsors such music education programs as Grammy in the Schools and Grammy Careers.

Greg Barbero, VP of London, says that "Exile" is part of an ongoing effort by the label to raise the profile of classical music with young people and become more involved in music education and arts in the schools.

"This isn't just another classical compilation," Barbero says. "We want to dedicate part of our resources to raising the profile of classical music for classical music. We have to help ensure that there's an audience for this music 20 or 30 years from now."

## BREAKTHROUGH VIDEO: Hootie & the Blowfish

Hootie & the Blowfish, "Twisted, Twisted" (Capitol); George Strait, "Exile" (Arista); Morrisette, "Ironic" (Maverick/Sony); and Alanis Morissette, "Ironic" (Maverick/Sony).

Best rap video: Dr. Dre, "California Love" (A&M/Reck); Death Row/InterScope, Bone Thugs-N-Harmony, "The Crossroads" (Ruthless/Relativity); Coolio, "Gangsta's Paradise" (A&M/Reck); and LL Cool J, "Doin' It" (A&M/Reck).

Best dance video: Coolio, "1,2,3,4 (Simple)" (New Line/Conway); "The Girl, Missing" (Atlantic); La Bouche, "Be My Lover" (G&A); and George Michael, "Fastlove" (DreamWorks).

Best alternative music video: Bush, "Glycerine" (Dream/InterScope); Everclear, "Santa Monica" (Capitol); Foo Fighters, "Big Me" (Capitol); and the Smashing Pumpkins, "1979" (Virgin).

Best new artist in a video: Tracy Bonham, "Mother Mother" (Atlantic); George Strait, "Exile" (Arista); and Alanis Morissette, "Ironic" (Maverick/Sony).

(Continued on page 8)

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FOR WEEK ENDING AUGUST 10, 1964

[illegible]

#### TOP ALBUMS A-Z (LISTED BY ARTISTS)

2190	2191	2192	2193	2194	2195	2196	2197	2198	2199	2200	2201	2202	2203	2204	2205	2206	2207	2208	2209	2210	2211	2212	2213	2214	2215	2216	2217	2218	2219	2220	2221	2222	2223	2224	2225	2226	2227	2228	2229	2230	2231	2232	2233	2234	2235	2236	2237	2238	2239	2240	2241	2242	2243	2244	2245	2246	2247	2248	2249	2250	2251	2252	2253	2254	2255	2256	2257	2258	2259	2260	2261	2262	2263	2264	2265	2266	2267	2268	2269	2270	2271	2272	2273	2274	2275	2276	2277	2278	2279	2280	2281	2282	2283	2284	2285	2286	2287	2288	2289	2290	2291	2292	2293	2294	2295	2296	2297	2298	2299	2300	2301	2302	2303	2304	2305	2306	2307	2308	2309	2310	2311	2312	2313	2314	2315	2316	2317	2318	2319	2320	2321	2322	2323	2324	2325	2326	2327	2328	2329	2330	2331	2332	2333	2334	2335	2336	2337	2338	2339	2340	2341	2342	2343	2344	2345	2346	2347	2348	2349	2350	2351	2352	2353	2354	2355	2356	2357	2358	2359	2360	2361	2362	2363	2364	2365	2366	2367	2368	2369	2370	2371	2372	2373	2374	2375	2376	2377	2378	2379	2380	2381	2382	2383	2384	2385	2386	2387	2388	2389	2390	2391	2392	2393	2394	2395	2396	2397	2398	2399	2400	2401	2402	2403	2404	2405	2406	2407	2408	2409	2410	2411	2412	2413	2414	2415	2416	2417	2418	2419	2420	2421	2422	2423	2424	2425	2426	2427	2428	2429	2430	2431	2432	2433	2434	2435	2436	2437	2438	2439	2440	2441	2442	2443	2444	2445	2446	2447	2448	2449	2450	2451	2452	2453	2454	2455	2456	2457	2458	2459	2460	2461	2462	2463	2464	2465	2466	2467	2468	2469	2470	2471	2472	2473	2474	2475	2476	2477	2478	2479	2480	2481	2482	2483	2484	2485	2486	2487	2488	2489	2490	2491	2492	2493	2494	2495	2496	2497	2498	2499	2500	2501	2502	2503	2504	2505	2506	2507	2508	2509	2510	2511	2512	2513	2514	2515	2516	2517	2518	2519	2520	2521	2522	2523	2524	2525	2526	2527	2528	2529	2530	2531	2532	2533	2534	2535	2536	2537	2538	2539	2540	2541	2542	2543	2544	2545	2546	2547	2548	2549	2550	2551	2552	2553	2554	2555	2556	2557	2558	2559	2560	2561	2562	2563	2564	2565	2566	2567	2568	2569	2570	2571	2572	2573	2574	2575	2576	2577	2578	2579	2580	2581	2582	2583	2584	2585	2586	2587	2588	2589	2590	2591	2592	2593	2594	2595	2596	2597	2598	2599	2600	2601	2602	2603	2604	2605	2606	2607	2608	2609	2610	2611	2612	2613	2614	2615	2616	2617	2618	2619	2620	2621	2622	2623	2624	2625	2626	2627	2628	2629	2630	2631	2632	2633	2634	2635	2636	2637	2638	2639	2640	2641	2642	2643	2644	2645	2646	2647	2648	2649	2650	2651	2652	2653	2654	2655	2656	2657	2658	2659	2660	2661	2662	2663	2664	2665	2666	2667	2668	2669	2670	2671	2672	2673	2674	2675	2676	2677	2678	2679	2680	2681	2682	2683	2684	2685	2686	2687	2688	2689	2690	2691	2692	2693	2694	2695	2696	2697	2698	2699	2700	2701	2702	2703	2704	2705	2706	2707	2708	2709	2710	2711	2712	2713	2714	2715	2716	2717	2718	2719	2720	2721	2722	2723	2724	2725	2726	2727	2728	2729	2730	2731	2732	2733	2734	2735	2736	2737	2738	2739	2740	2741	2742	2743	2744	2745	2746	2747	2748	2749	2750	2751	2752	2753	2754	2755	2756	2757	2758	2759	2760	2761	2762	2763	2764	2765	2766	2767	2768	2769	2770	2771	2772	2773	2774	2775	2776	2777	2778	2779	2780	2781	2782	2783	2784	2785	2786	2787	2788	2789	2790	2791	2792	2793	2794	2795	2796	2797	2798	2799	2800	2801	2802	2803	2804	2805	2806	2807	2808	2809	2810	2811	2812	2813	2814	2815	2816	2817	2818	2819	2820	2821	2822	2823	2824	2825	2826	2827	2828	2829	2830	2831	2832	2833	2834	2835	2836	2837	2838	2839	2840	2841	2842	2843	2844	2845	2846	2847	2848	2849	2850	2851	2852	2853	2854	2855	2856	2857	2858	2859	2860	2861	2862	2863	2864	2865	2866	2867	2868	2869	2870	2871	2872	2873	2874	2875	2876	2877	2878	2879	2880	2881	2882	2883	2884	2885	2886	2887	2888	2889	2890	2891	2892	2893	2894	2895	2896	2897	2898	2899	2900	2901	2902	2903	2904	2905	2906	2907	2908	2909	2910	2911	2912	2913	2914	2915	2916	2917	2918	2919	2920	2921	2922	2923	2924	2925	2926	2927	2928	2929	2930	2931	2932	2933	2934	2935	2936	2937	2938	2939	2940	2941	2942	2943	2944	2945	2946	2947	2948	2949	2950	2951	2952	2953	2954	2955	2956	2957	2958	2959	2960	2961	2962	2963	2964	2965	2966	2967	2968	2969	2970	2971	2972	2973	2974	2975	2976	2977	2978	2979	2980	2981	2982	2983	2984	2985	2986	2987	2988	2989	2990	2991	2992	2993	2994	2995	2996	2997	2998	2999	3000
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## OLYMPICS RELEASES

(Continued from page 1)

on, as record companies continue their attempts to capitalize on the international Games with fresh single and album releases.

On July 30, 550 Music issued a studio version of Celine Dion's "The Power Of The Dream," which the Canadian singer performed at the opening ceremony July 19, as the B-side of the vocalist's new single "It's All Coming Back To Me Now," drawn from her triple-album release "Falling Into You."

Phil Spector has created a special CD single featuring a studio version of another song performed at the opening ceremony, opera diva Jessye Norman's "Citius, Altius, Fortius" (Faster, Higher, Stronger), and has packaged it with the soprano's 1994 compilation "Reava, Jessye! The Very Best Of Jessye Norman." The augmented package was rush-released July 23.

Two orchestral works by Michael Kamen, "The Sacred Truce" and "On The Wings Of Victory," are scheduled to be performed at the closing ceremony, will be included on Kamen's forthcoming album of instrumental works, "Mr. Kamen's Osym," and on the November release by RCA Red Seal.

A fifth official Olympic album only recently made its way into the marketplace. In July 23, Motown Records subsidiary MoJazz issued "People Make The World Go Round," a contemporary jazz-oriented set featuring such names as Norman Connors, Hampton, Norman Connors, Najee, Chaka Khan, Herbie Hancock, and Herb Alpert.

The collection is the only sanctioned compilation to feature a former Olympic guitarist and MoJazz artist: Wayman Tisdale, a power forward for the Phoenix Suns who played basketball for the United States team from the gold medal at the 1984 Olympics in Los Angeles.

Four other genre-specific official Olympic albums were scheduled to appear this year (Billboard, Feb. 10). One of these, MCA's country set "One Voice," stands to get a much-needed commercial boost after the album's release since Trisha Yearwood is scheduled to perform her album track "The Flame" in a featured slot during the closing ceremony.

### SINGLES SPRINT FOR GOLD

Dion's "The Power Of The Dream" was pushed by her producer, David Foster. Kenneth "Baby Face" Norris and Linda Thompson. It was performed at the opening ceremony with the Atlanta Symphony Orchestra and the Atlanta Centennial Honor Choir. Dion's performance was seen by an estimated worldwide TV audience of 4 billion people, according to 550 Music executive VP John F. Williams.

The single version of the song was rush-recorded in the studio a month ago for the B-side of the follow-up to Dion's album single "If I Ever Love You Loved Me," according to Dion.

"It's a consumer bonus," Deely says. "We wanted to make it available to her fans." It's a guarantee, it connects to the emotions that are going on in the marketplace right now. It's great for the Olympics, because she's truly an international artist."

Deely says 550 Music initially shipped 500,000 units of the single, which is available on CD, cassette, and 7-inch vinyl.

"Citius, Altius, Fortius" was composed by Olympic musical director Mark Waters and lyricist Lorraine Foster for the July 19 open-

ing ceremony.

Stuart Freeman, director of marketing for PolyGram Classics & Jazz, says that the song was recorded in a studio a couple of weeks before the Games began by Norman and the Atlanta Symphony Orchestra and Chorus, conducted by Waters.

"We were taken to take advantage of all the hoopla surrounding the Olympics and Jessye's part in it," Freeman says.

"Citius, Altius, Fortius" is on "Breva, Jessye!," a compilation of Norman's recordings. The album, which has a new cover art, highlights the songs CD. "The price is the same, but we've thrown [the single] in as extra value," Freeman says.

In publicizing and promoting the album, Freeman says, "we've created an extra link to the TV sports network—[with] this . . . It was way outside the classical world."

Composer Kamen—a former member of the rock-classical fusion unit the New York Rock & Roll Ensemble and a prominent film composer—was commissioned to compose "The Sacred Truce" and "On The Wings Of Victory" (national competitors) and "On The Wings Of Victory" (a 12-minute tribute to "extreme sports") on the heels of his score for "Mr. Holland's Opus," which starred Richard Dreyfuss as an inspiring high school music teacher.

Appropriately, the pieces will be performed during the closing ceremony by the Atlanta Youth Orchestra and an 80-voice choir.

"I'll use the Atlanta Youth Orchestra, at least, to do 'On The Wings Of Victory,'" Kamen says. "I think it's 'I'll definitely use the same force for it."

"I came to these Olympics with the idea that I was going to make a name for myself with them as baggage to events like this. . . But I was so touched by my first contact with the orchestra."

"I'm not sure that 'Mr. Holland's Opus' will be 'a classical album being released as a pop record. It is an album of my film music."

Deely says the music from "Mr. Holland's Opus" "Robin Hood Prince Of Thieves," "Don Juan DeMarco," and "Die Hard."

### JAZZING THE GAMES

MoJazz's official Olympic release was the last out of the blocks. Digital music programmer DMX had planned to release a label that was part of the Olympic jazz album. However, in February, MoJazz, which had discussed a possible album with Olympic officials, was given the opportunity to produce the set.

MoJazz GM Bruce Walker says, "We had about two weeks to put the album together."

Walker says that 95% of the music on "People Make The World Go Round" is new material. Most of the new tracks are by the artists and serve as a preface to upcoming albums by the jazz performers.

Regarding promotion of the set, Walker says, "We're going to focus on the Zazz! label [Trendsetter] and the Wayman Tisdale track [a remix of Summer Breace]."

As an Olympic medal winner, Tisdale was a natural choice for the album, says Walker: "We came to Wayman and said, 'Hey man, we gotta get you to be a part of this.' . . . He was an ath-

lete who was actually there in '84. He's a natural athlete going to this project."

The other official Olympic albums already on the market were not being tallied in these sales. However, MCA stands to be one of the major beneficiaries of the star-studded closing ceremony.

Waters says that country star Yearwood will perform "The Flame" on a specially constructed stage adjacent to the flame in Atlanta's Olympic Stadium. "She'll be singing the way up there," he says.

The ceremony will feature Steve Wonder performing a version of John Lennon's "Imagine" and a "Southern jamboree" starring such performers as Wynonna Marshall, B. King, Al Green, and Miles The Pointer Sisters, and Gloria Estefan, and others. As of this week, it has held the No. 1 slot on Billboard's Top Classical Crossover chart for 10 weeks.

"Summertime The Harp" —which has sold more than 73,000 units, according to SoundScan—is Greatest Guitar on the Billboard 200 this week, according to Nielsen SoundScan.

This week, EMI Latin's Spanish-language collection "Vives Unidos" drops to No. 9 on The Billboard Latin 50 from No. 1. The album has sold more than 30,000 units, according to SoundScan; it has benefited from a pair

of medals at the closing ceremony.

### NO MEDALS AT RETAIL

The official Olympic albums, most of which have been in release for

months, have been only modestly successful in their respective genres. None has yet attained the chart position reached by the officially sanctioned album of the 1992 Games.

The June 32 Olympic album, the Warner Bros. set "Barcelona Gold," benefited from a major tie-in with Coca-Cola's Atlanta 1996 TV exposure during the Games (Billboard, June 27, 1995). The album, which featured music from a variety of genres, peaked at No. 32 on a specially constructed chart.

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of his singles on Billboard's Hot Latin Tracks chart. "Puede Llegar" by Voces Unidas—a group of 10 Latin stars including Estefan (who wrote the song), Jon Secada, Julio Iglesias, Placido Domingo, and José Luis Rodríguez—rose to No. 2 and spent 13 weeks on the chart. The late superstar Carlos Vives previously earned "No Quiero Salir" peaked at No. 6.

"Rhythm Of The Games," LaFace's R&B-oriented collection, debuted at No. 78 on the Billboard 200. The album climbed from No. 64 to No. 58 on Billboard's Top R&B Albums chart this week. The album contains Estefan's "Reach," her solo English-language version of "Puede Llegar," the Epic single of the track No. 46, its peak, on the Hot 100 Singles chart. According to SoundScan, "Rhythm Of The Games" has sold more than 34,000 units.

So far, MCA hasn't collected any medals for its Olympic album "One Voice," an April 18 release that features such names as Yearwood, John Berry, Laurie Morgan, Patty Loveless, and Willie Nelson. It has failed to make an impression on either The Billboard 200 or the Top R&B Albums chart. A single from the album, "You Believed In Me" by Carla Bonoff & The Nitty Gritty Dirt Band, was issued in April, however.

Sales figures indicate a slack response at retail all of the Olympic-related titles sales Williams.

David Spivey, buyer for 150-store National Record Mart in Carnegie, Pa., (Continued on page 82)

## Games Make Expected Dent In CD Traffic

By EILEEN FITZPATRICK

LOS ANGELES—Video stores are facing Olympic-sized competition from NBC's massive TV coverage of the centennial Games in Atlanta as sales of victory and shattering news events have caused many consumers to neglect their VCRs.

Market research expected sales traffic to decrease during the 16-day sports spectacular, which began July 13, and many report a 10%-15% drop in sales and rentals.

"It's been real quiet," says Red Rabbit Video manager Rob Nelson, who runs the largest of 10 stores in the St. Petersburg, Fla.-based chain. "Our income has decreased about \$400-\$600 a day, or 15% overall."

In addition to Team USA's gold medal-winning performances in the pool and on the track, a surprise win in women's gymnastics and the bombing in Centennial Olympic Park intensified viewership.

Market research was like a mini-Gulf War war on, says Suncoast Motion Picture Co. president Gary Ross, referring to how CNN's live coverage of the 1991 conflict kept Americans glued to their TV's and away from stores.

Ross says that business is off about 7% compared with previous months, and that the drop is expected to continue through the 1992 Barcelona Summer Olympic Games.

According to Nielsen Media Research, NBC's coverage of the centennial Games is pulling in an average of 22 million viewers a day. That number is 21% larger than the network's average for the 1992 Games.

Video stores are suffering more from Olympic telecast and the fact that few new titles have been released during

the summer. From July 9 to July 23, video sales were down 11.4% compared with the same period in 1995, according to New York-based consumer research firm Atlantic Associates.

Surprisingly, video rentals for the same period were up 11.6% compared with those in 1995, according to the firm.

Dealers concur with Alexander's assessment and report at least a 10% drop in revenues.

"We've done well, but many customers have been glued to the Olympics," says Planet Video president Victor Segorin.

Segorin says overall business is down 10% for the 22 stores. West Allis, Wis.-based chain. "We're still busy, but not as much as we'd like to be," he says.

Other dealers aren't ready to throw in the towel.

"The jury is still out, but I don't think we'll be dreading about our July results," says Borders Books & Music video buyer John B. Borden.

But at least one Tower location in Atlanta has seen store traffic increase during the Games' second week.

"It's been a surprise," says Tower Video manager Evelyn Doney. "But for the past two days, we've been swamped."

Tower's experience during the 1984 Los Angeles Olympics, Doney says, the Sacramento, Calif.-based chain predicted her plight. She says that business was beginning to ease in Atlanta and that foot traffic will increase significantly. Tower saw a similar pattern develop during the '84 Games, Doney says.

Others are using promotional strategies to fight the negative effects of Olympic viewing.

Best Buy increased its in-store pro-

motional offerings, focusing on video sports for older adults and children, who are not as drawn to the Olympic coverage.

"On a computer store, it's been our worst week of the month," says Best Buy video merchandise manager Joe Pagnano. "We've been blown away by the results of the strategy."

David Spivey, buyer for 150-store National Record Mart in Carnegie, Pa., says Atlanta has experienced a slight sales decline.

Suncoast's Ross says the chain was against stepping up promotions and rentals to NBC's massive coverage.

"It takes more customer footprints in the store to justify increasing advertising and promotion," says Ross, "and we're not getting those footprints."

Although several suppliers have released Olympic-related videos, the titles aren't getting such shelf space (Billboard, July 10).

For example, Turner Home Entertainment's "100 Years Of Olympic Glory" and "America's Greatest Olympic Moments" are having difficulty finding a mass audience.

"It's telling through, but it's not blowing off the shelves," says Turner Video's Borden. "It's a good quantity out there now, but we aren't anticipating a lot of renters following the Games."

And "Great American Olympics" are priced at \$29.98 and \$14.98, respectively, and have been in stores since May.

Turner Video's Fox Video has planned a post-Olympic "highlight tape, and will release "Dream Team: Olympic Gold," in early September. Suggested retail price is \$14.98.

Assistance in preparing this story was provided by Marc Zinkoff in New York.















# Billboard

AN UPDATE ON BBMG EVENTS & HAPPENINGS

## Rimes Featured At Radio Confab

As the date draws closer for the 1996 Billboard & Airplay Monitor Radio Seminar & Awards, to be held at the New York Sheraton Sept. 5-7, artists showcases, panelists, and special celebrity appearances are shaping up.

The three-day confab will offer more than a dozen sessions of country covers covering top 40, country R&B, rock, modern rock, tripe-A, and AC radio. On another front, each evening will feature artist performances and local artist-sponsored format showcases. Leskan Rimes and David Kerns will perform Friday, Sept. 6, at a cocktail party sponsored exclusively for country radio. In addition to performing separately at the party, the two artists are working on a special duet for country at the event.

Rimes' MCG album, "Blue," bowed at No. 1 on the Billboard Top Country Albums chart and No. 4 on The Billboard 200 July 27. Her debut single, "Blue," peaked at No. 10 on the Com-

try Airplay chart and spent seven weeks at No. 1 on the Top Country Singles Sales chart. Her current single is "Hurt Me." No. 68 on the Country Airplay chart.

The 18-year-old Rimes has been performing onstage since she was 5, and she was a "Star Search" winner at age 8. She recorded her debut album on an independent label at age 11. Kerns, a 25-year-old native of Humble, Texas, has been performing on the Texas dance-hall circuit for five years, playing four hours a night, five or six nights a week. His debut Curb single, "Breaking Hearts And Taking Names," debuted on the Country Airplay chart in April. His current single is "Goodnight Sweetheart."

The three-day seminar will conclude with the Billboard/Airplay Monitor Radio Awards and dinner Sept. 7. For seminar registration, contact Maureen Ryan at 212-585-5002.

## PERSONNEL DIRECTIONS

The reorganization of the Billboard & Airplay Monitor music advice chart department is complete, with a number of chart personnel in the New York office receiving new responsibilities.

As reported in the June 29 issue of Billboard, former R&B chart manager Theda Sandiford-walker became manager of Hot Singles in Billboard. She has also been named director of charts for Top 40 Airplay Monitor. Sandiford-walker will continue to manage Top R&B Albums and will supervise Billboard's new Hot R&B Singles manager Data Falson.

Falson, who has managed several Billboard specialty charts, including Top Jazz Albums, Top Contemporary Jazz, and Top World Music, takes charge of the R&B Airplay Monitor charts. He will continue to manage Billboard's Hot Rap Singles, Top Gospel Albums, and Top Reggae Albums.

Sandiford-walker joined Billboard in January. Prior to that, she was music director at WYNY New York. Sandiford-walker is a graduate of Tufts University in Boston. Falson

joined at Billboard in 1984. Before that, he worked at R&B Distribution as an urban marketing manager. He attended Hunter College.

Anthony Colombo adds World Music to the list of charts he manages, including Mainstream Rock, Top New Age Albums, and Rock Airplay Monitor's Triple-A chart. Colombo will maintain his role as Rock Airplay Monitor columnist and production specialist.

Adult Contemporary and Adult Top Contemporary Steve Graybow now adds the responsibilities of Top Jazz Albums, Top Contemporary Jazz, and Top Blues Albums.

Colombo and Graybow are both Billboard veterans, having been with the magazine for nine and seven years, respectively. Colombo is a Chart Department surveyor. He has a degree in communications from Seton Hall University. Graybow had been assistant to the publisher of Monitor as well as a chart surveyor. He received his bachelor's degree from SUNY Stony Brook.

## Dates 'n Data

Billboard/Airplay Monitor Radio Seminar + Sheraton, N.Y.C. • Sept. 5-7  
Billboard Music Video Conference & Awards • Crown Plaza Park Fifty Five Hotel, San Francisco • Nov. 7-9

For more information, contact Maureen Ryan at 212-585-5002.

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# MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES			YEAR-TO-DATE SALES BY ALBUM FORMAT		
	1995	1996		1995	1996
TOTAL	382,967,000	381,637,000 (UP 5.2%)	CD	199,071,000	225,292,000 (UP 13.2%)
ALBUMS	311,688,000	316,020,000 (UP 1.4%)	CASSETTE	112,143,000	69,920,000 (DN 19.8%)
SINGLES	58,178,000	65,617,000 (UP 28.2%)	OTHER	474,000	808,000 (UP 70.5%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
12,496,000	10,067,000	2,408,000
LAST WEEK	LAST WEEK	LAST WEEK
13,073,000	10,674,000	2,399,000
CHANGE	CHANGE	CHANGE
UP 4.4%	DOWN 5.5%	UP 0.4%
THIS WEEK 1995	THIS WEEK 1995	THIS WEEK 1995
12,540,000	10,577,000	1,963,000
CHANGE	CHANGE	CHANGE
DOWN 0.4%	DOWN 4.8%	UP 22.7%

YEAR-TO-DATE TOTAL SALES BY GEOGRAPHIC REGION					
1995	1996	1995	1996		
NORTHEAST	20,323,000	22,428,000 (UP 10.4%)	SOUTH ATLANTIC	67,706,000	70,661,000 (UP 4.4%)
MIDDLE ATLANTIC	53,121,000	55,464,000 (UP 4.4%)	SOUTH CENTRAL	53,736,000	57,328,000 (UP 6.7%)
E. NORTH CENTRAL	62,614,000	65,488,000 (UP 4.6%)	MOUNTAIN	22,471,000	23,974,000 (UP 6.7%)
W. NORTH CENTRAL	24,394,000	24,754,000 (UP 1.7%)	PACIFIC	58,560,000	61,531,000 (UP 5.1%)
UNLOCATED FIGURES					

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND TRACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

## 'Home Town' Boy Still Making Good

**P**AL ANKA'S COLLABORATION with Juan Gabriel on "My Home Town" debuts on Hot Latin Tracks at No. 18. It's Anka's first appearance on this list, but he's no stranger to Billboard's charts. His first appearance on the pop single survey occurred 39 years and one month ago, when "Diana" debuted. Anka was 15 at the time. The original version of "My Home Town" was an ABC-Paramount single that peaked at No. 8 in 1960.

Anka has had 20 titles reach the Adult Contemporary chart, starting with "Goodnight My Love" in 1960. He's even had six singles chart R&B, starting with "Diana," which duplicated its pop position by peaking at No. 1. Anka, who is also known for writing hits like "She's a Lady" for Tom Jones and the English lyrics for "My Way" for Frank Sinatra, first appeared on Billboard's album chart in 1960 with "Paul Anka Sings His Big 16."

It's been a long, successful career for the Canadian artist, who now calls Las Vegas his hometown.

**S**UGARLAND: In chart terms, the most successful British girl group in the U.S. is Bananarama, who topped the Hot 100 in 1986 with a remake of Shocking Blue's "Venus." But in their home country, the three members of that group never hit No. 1; they had to settle for a peak position of No. 3 with three titles, including a rinky tank on the Beatles' "Help" with "Absolutely Fabulous" executive producers Jennifer Saunders and Dawn French. Other British girl groups that have also failed to reach peak position in their own country: The Belle Stars peaked at No. 3 with "Six of the Times," and R&B-oriented Eurythmics with two No. 4 hits, "Stay" and "Oh Baby I..."

This makes the Spice Girls the first British girl group to have a No. 1 single in the U.S. Their debut release, "Wannabe," is in its second week at the top and

knocks out the Fugees' "Killing Me Softly."

**H**EAD OF THE CLASS: William Simpson gives top marks to Keri's Universal set A+, which moves 77-76 this week with "All I See." Simpson points out that all five of the artists who have reached the Hot 100 are listed alphabetically. A+ replaces Allie X at the top.

**B**AYSIDE WATCH: Simpson also reports that Queen's "Bohemian Rhapsody" took 12 weeks to reach its peak position (No. 2) on the Hot 100, tying with Kris Kristofferson's "Why Me" as the second-slowest climb to a peak position. The new change, Los Del Rio's "Macarena" (Bayside Boys Mix), hit No. 1 in its 33rd week and remains there in its 54th week on the chart.

**L**arry Cohen of Trumbull, Conn., adds two more No. 1 hits that took more than 20 weeks to reach the top: Nick Gilder's "Hot Child in the City" and Robert John's "Say Rejoice" both went to No. 1 in their 21st and 27th weeks.

**A**LL CHANGE: There's finally a change at the top on the Adult Contemporary chart. After 10 weeks, Celine Dion's "Because You Loved Me" (350 Music) yields to Eric Clapton's "Change The World" (Reprise).

**I**F WISHES WERE HITS: Stepping out from Box 11 Men just like his estranged Shawn Stockman did a few weeks ago with a single from the soundtrack to "Mr. Holland's Opus," Nathan Morris moves 56-51 with "Wishes" (Perspective) from the soundtrack to "Keanu." With its sampling of Buffalo Springfield's "For What It's Worth," "Wishes" credits songwriter Stephen Sills. Look for that 1987 hit to gain even more attention when it's heard during the opening episode of NBC's new series "Dark Skies."



by Fred Bronson



Larry Cohen of Trumbull, Conn., adds two more No. 1 hits that took more than 20 weeks to reach the top: Nick Gilder's "Hot Child in the City" and Robert John's "Say Rejoice" both went to No. 1 in their 21st and 27th weeks.





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